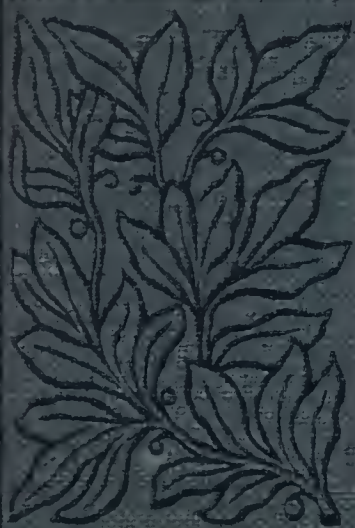




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11

ESSENTIALS OF ENGLISH

GRAMMAR AND COMPOSITION

———FOR———

SCHOOLS, ACADEMIES AND INSTITUTES

—————

Children are not to be taught by rules, which will be always slipping out of their memories. What you think it necessary for them to do, settle in them by an indispensable practice.—LOCKE.

—————

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PREFACE.

No demand exists for more language text-books on the plan of those now in use, but the lack of interest in the study of English and the meagre results obtained indicate that the ideal method has not yet been found.

The method of this book is constructive throughout. As soon as a principle is stated, the pupil is required to apply it in the construction of sentences. It is the application, not the memorizing, of a principle that gives it lasting value.

A pupil can make but little progress in expressing thought until he has become familiar with the structure and the uses of phrases, clauses, and sentences. It is self-evident that the flow of thought increases with the ability to express thought.

In language-work, guiding principles should be learned through the use of the matter that contains them. Method should lead the pupil to work from the thought outward to its appropriate formal expression. Use will unfold and fix the principles.

The ability to quote the entire text of a common school grammar would not improve the speech of the unthinking. The science of grammar must grow out of the art of language, as arbitrary rules and definitions mean nothing to those "who have not acquired a somewhat reflective use of words."

No effort has been made to produce an exhaustive treatise for the few, but a book of essentials for the many; nor has any attempt been made to speculate upon language or to exhibit a knowledge of detail. The pupil's need is not theory and comment, but illustration and practice.

The text is strengthened by artistic, half-tone, full-page illustrations; by biographical and other selections; and by a method of using these that stimulates the imagination, promotes thought, and in other ways aids the pupil to a lively application of the principles taught. These suggestions for written exercises will be found at the close of each chapter.

Especial thanks are due Prof. H. R. Greene, Brooklyn, N. Y., for permission to use some of the illustrative matter of Greene's English Language.

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TO TEACHERS.

The special mission of this book is the mastery of the sentence. A methodical drill in sentence-making is necessary to impress pupils with the forms and uses of the grammatical elements. If analyzing and parsing the productions of others are helpful exercises, thinking grammatical facts into sentences is surely more helpful.

As there is little of inflection in English, pupils should spend part of every day in composition work—in sentence-building, in writing paraphrases, biographies, descriptions and narrations. Interest in the study of language is proportional to the thought-content of the exercises.

The minimum of theory with the maximum of practice is the only method that yields a working knowledge of English. “As grammar was made after language, so ought it to be taught after language.” “Grammar is not the stepping-stone, but the finishing instrument.”

The method requires little of the teacher, but much of the pupil. It requires the pupil to write that he may learn to write. Memorizing grammatical facts is drudgery, but using those facts in composition is a pleasure.

In assigning subjects for compositions, do not select those above the comprehension of the pupil. The object of the exercise should be to draw out the thoughts the pupil already has rather than have him search libraries for the information needed, if assigned difficult themes.

The exercises require enough constructive thought to render the principles of the language familiar and permanent, and to convert an irksome study into a pleasant and profitable exercise. Use two-thirds of the recitation-hour in "doing the exercises." What you wish the pupil to understand, fix in him through practice.

ESSENTIALS OF ENGLISH.

CHAPTER I.

THE SENTENCE—CLASSIFICATION.

A **Sentence** is a group of words expressing a thought; as,

1. God is love.
2. Honor thy father and thy mother.
3. What is so rare as a day in June?
4. Truth fears nothing but concealment.
5. How swift is the glance of the mind!

The **Subject** of a sentence is the part about which something is said; as,

1. *Words* give wings to thoughts.
2. *A useless life* is an early death.
3. Can *a mother* forget her child?
4. Hitch your wagon to a star.
5. How strange are *the freaks of memory*!

The **Predicate** of a sentence is the part which expresses what is said about the subject; as,

1. Words *give wings to thoughts.*
2. A useless life *is an early death.*
3. *Can a mother forget her child?*
4. *Hitch your wagon to a star.*
5. *How strange are the freaks of memory!*

A sentence, logically considered, has but two parts—subject and predicate.

With respect to use, sentences are *Declarative, Interrogative, Imperative, and Exclamatory.*

A **Declarative Sentence** tells something; as,

1. Life is a responsibility.
2. 'Tis the mind that makes the body rich.
3. Nature forever puts a premium on reality.
4. We acquire the strength that we overcome.
5. Sin has many tools, but a lie is a handle that fits them all.

An **Interrogative Sentence** asks a question; as,

1. Is not life a responsibility?
2. What matter how the night behaved?
3. Shall not the Judge of all the earth do right?
4. Canst thou not minister to a mind diseased?
5. What shall it profit a man if he gain the whole world and lose his own soul?

An Imperative Sentence expresses a request or a command; as,

1. Regard life as a responsibility.
2. Shun evil companions.
3. Please let me hear you read.
4. Give us this day our daily bread.
5. Do unto others as ye would that they should do unto you.

An Exclamatory Sentence expresses emotion; as,

1. What a responsibility is life !
2. Oh, I am so glad to see you !
3. How use doth breed a habit in a man !
4. With what a glory comes and goes the year !
5. How strange it seems, with so much gone of life and love, to still live on !

With respect to structure, sentences are *Simple*, *Complex*, and *Compound*.

A Simple Sentence contains but one assertion; as,

1. Right prevails.
2. Character is a perfectly educated will.
3. Do we gather strength from irresolution ?
4. Every aspiration after goodness is worship.
5. O, there is sweetness in the morning air !

A **Complex Sentence** contains one principal assertion and one or more subordinate assertions; as,

1. *That right will prevail* is certain.
2. We know not *what a day may bring forth*.
3. The belief is *that the soul is immortal*.
4. Happy is the house *that shelters a friend!*
5. *When she had passed*, it seemed like the ceasing of exquisite music.
6. Consider the character of the person *who commends you, before you set a value on his esteem*.

A **Compound Sentence** contains two or more co-ordinate assertions; as,

1. *Art is long* and *Time is fleeting*.
2. *Be silent*, or *say something better than silence*.
3. *We talk of choosing our friends*, but *friends are self-elected*.
4. *Though truth is fearless and absolute*, yet *she is meek and modest*.
5. *Duty and to-day are ours*; *results and futurity belong to God*.
6. *The clouds may drop down titles and estates*, *Wealth may seek us*; but *wisdom must be sought*.

EXERCISE.

1. Separate the illustrative sentences in this chapter into their logical elements.

2. Write three simple declarative sentences, and underline the logical subjects.

3. Write three simple declarative sentences, and underline the logical predicates.

4. Write three simple interrogative sentences; three simple imperative sentences; three simple exclamatory sentences.

5. Write three complex sentences, each containing one subordinate assertion.

6. Write three complex sentences, each containing two subordinate assertions.

7. Write three compound sentences, each containing two assertions.

8. Write three compound sentences, each containing three assertions.

9. Write three compound sentences, using different connectives.

10. Write three compound sentences, omitting the connectives.

11. Write three simple declarative sentences and change them to the interrogative form; to the imperative form; to the exclamatory form.

SELECTIONS FOR CONSTRUCTIVE WORK.

SOLOMON'S WISDOM.

When the Queen of Sheba came to visit Solomon, among the beautiful things she brought with her were two bouquets, one of natural and the other of artificial flowers, so skillfully made that it was impossible to tell one from the other.

She stood before the king holding one in each hand, and asked him to tell her which were the ones made by nature. The wise king hesitated. So much alike were they, it seemed impossible to decide. In his perplexity he raised his eyes to the window, and saw a bee upon the lattice. Turning to an attendant, he said: "Throw open the window and admit some fresh air." The bee came in through the open window, flew straight to one of the bouquets, and buried itself in the lovely flowers unseen by any eyes save those of the Wise Man. "The flowers in thy left hand, O Queen, are the ones fair nature has formed; those in thy right, though beautiful, are the work of man." The astonished queen murmured, "Truly, thy wisdom is wonderful."

What is the lesson taught by this anecdote?

PLANTING TREES.

A very poor old man had only a little hut, around which was a small piece of land. One day, while he was digging, a man much younger than he passed and asked what he was doing. The old man looked up, leaned on his spade and answered: "I am planting trees." "Trees!" replied the younger man, "you certainly cannot expect to eat the fruit of them." "I cannot and do not expect to eat the fruit of these trees; but I have during all my

life eaten fruit, and I like it now. Some one planted trees before I was born, and I have eaten the fruit thereof. I am now planting trees that others may eat the fruit, and that a sign of my gratitude may be left when I am gone."

THE MARQUIS AT THE OBSERVATORY.

An elegant Marquis was going to conduct some ladies to the Paris Observatory to see an eclipse of the sun. The ladies having been rather a long time at their toilet, the party arrived late and were told at the gate that the phenomenon had passed. "Never mind, ladies," said the Marquis, "let us go up nevertheless. The astronomer is a friend of mine, and I am sure he will begin again to oblige me."

What do you see in this incident to amuse you?

To the Teacher:

THE ANECDOTE.

Some one has said: "The longer I live and the more I know of men, the more thoroughly I believe that the noblest deed man ever does is to see something worthy and then tell of it truthfully and in an interesting way."

The thought in anecdote work is to arouse in the child a willingness to contribute his naturally dramatic interpretation to his associates. It is one of the helps in guiding him to adjust himself as a social being to his classmates. He soon learns his responsibility in holding the attention and the interest of the class. He becomes a speaker to an audience.

The anecdotes given are but suggestive. They are to be recited orally, then written from memory. The pupil should be required to recite them at home, to bring new ones to the class and to tell of incidents in his own daily life, in an interesting and dramatic way.

The anecdotes in this book may be used for comparative study of style. Let the pupil write the story from memory and then compare his English with that of the book. The writings serve also as exercises in spelling, capitalization and punctuation.

It is not intended that the suggestions for written exercises summed up at the end of each chapter should be used as steady review work for a week or more at a time, but rather that the teacher use these helps every day for assigning outside work in synthesis. The same thought is intended to apply in letter-writing and story-telling. All are to be in constant use.

Use all the aphorisms in this book for both oral and written paraphrasing. Independence, power and fluency are thus obtained.

CHAPTER II.

WORDS—PARTS OF SPEECH.

Words are divided, according to their use, into eight classes called **parts of speech**.

The eight parts of speech are *Nouns*, *Pronouns*, *Adjectives*, *Verbs*, *Adverbs*, *Prepositions*, *Conjunctions*, and *Interjections*.

NOUNS.

A **Noun** is a word used as a name; as,

<i>man,</i>	<i>family,</i>	<i>goodness,</i>
<i>tree,</i>	<i>life,</i>	<i>Lincoln,</i>
<i>silver,</i>	<i>hope,</i>	<i>Boston.</i>

Nouns are classified as *Proper* and *Common*.

A **Proper Noun** is the name of a particular individual or object; as,

<i>James,</i>	<i>Mississippi River,</i>
<i>Whittier,</i>	<i>District of Columbia,</i>
<i>St. Louis,</i>	<i>Central High School,</i>
<i>Bartholdi Statue,</i>	<i>Bank of Commerce.</i>

A **Common Noun** is a name common to all of a class of objects; as,

<i>boy,</i>	<i>house,</i>	<i>books,</i>
<i>teacher,</i>	<i>king,</i>	<i>water,</i>
<i>iron,</i>	<i>conscience,</i>	<i>affection.</i>

Under common nouns are included:

1. **Collective Nouns**,—names which, though singular in form, denote more than one object; as,

<i>herd,</i>	<i>group,</i>	<i>crowd,</i>
<i>assembly,</i>	<i>army,</i>	<i>jury,</i>
<i>dozen,</i>	<i>people,</i>	<i>tribe.</i>

2. **Abstract Nouns**,—names of qualities; as,

<i>brightness,</i>	<i>youth,</i>	<i>beauty,</i>
<i>honor,</i>	<i>bravery,</i>	<i>piety,</i>
<i>wisdom,</i>	<i>justice,</i>	<i>falsehood.</i>

PRONOUNS.

A **Pronoun** is a word used in place of a noun; as,
I received a letter; *it* was from *my* mother.

John was here; *he* left word for *you* to see *him* at *his* office.

The lady was not at home when *her* friends called, so *she* did not see *them*.

The noun for which a pronoun stands is its antecedent.

Pronouns are classified as *Personal*, *Relative*, and *Interrogative*.

A **Personal Pronoun** represents by its form the speaker, the person spoken to, or the person or thing spoken of; as,

<i>I</i> am not going.	Are <i>you</i> going?
<i>He</i> has gone.	<i>She</i> did <i>it</i> well.
Give <i>them</i> to <i>us</i> .	<i>They</i> sent <i>us</i> to <i>him</i> .

The personal pronouns are:

1. **Simple**,—*I, thou, you, he, she, it*.
2. **Compound**,—*myself, thyself, yourself, himself, herself, itself*.

A **Relative Pronoun** represents a noun or a pronoun to which it joins a dependent assertion; as,

The pupil *who* studies will learn.
 I received the letter *which* you wrote.
 He *that* getteth wisdom loveth his own soul.
 Such *as* I have give I unto you.

The relative pronouns are:

1. **Simple**,—*Who, which, that, as*.

Who refers to persons, *which* to things, *that* and *as* refer to either persons or things.

2. **Compound**,—*whoever, whosoever, whichever, whichsoever, what, whatever, whatsoever*.

The antecedent of a compound relative pronoun is not usually expressed; as,

That is *what* I thought.

Whoever said so is wrong.

Choose *whichever* you want.

An Interrogative Pronoun is one used to ask a question; as,

Who is there?

What have you?

Which will you have? *Whom* did you see?

Whose is it?

To *whom* was it given?

Which and *what* are also used as interrogative adjectives; as,

Which road shall we take?

What kind of bread is this?

ADJECTIVES.

An Adjective is a word used to qualify or limit the meaning of a noun; as,

the girl,

ten houses,

a severe storm,

running water,

ripe apples,

American people.

Adjectives are classified as *Qualifying* and *Limiting*.

A Qualifying Adjective denotes a quality in the object named by the noun; as,

good boys,

rainy days,

idle children,

industrious people,

sweet apples,

white cherries,

beautiful flowers,

withered roses,

running brooks,

smiling faces.

Qualifying adjectives derived from proper nouns are also called **proper adjectives**; as,

English vessels, *Roman* soldiers.

A **Limiting Adjective** points out the object named or tells how much or how many; as,

<i>this</i> book,	<i>much</i> money,	<i>a</i> boy,
<i>each</i> person,	<i>ten</i> men,	<i>an</i> arrow,
<i>some</i> apples,	<i>the first</i> line,	<i>few</i> people.

Limiting adjectives are classified as:

1. **Articles**, — *a, an, the*.
2. **Demonstratives**, — *this, that, these, those, former, latter, same*.
3. **Distributives**, — *each, every, either, neither*.
4. **Numerals**, —
 - (1.) **Definite**; as, *one, two, first, second, two-fold, triple, etc.*
 - (2.) **Indefinite**; as, *any, some, all, another, such, none, etc.*

A limiting adjective standing alone, representing a noun understood, is an **adjective pronoun**; as,

<i>This</i> is yours.	<i>That</i> will do.
<i>Some</i> are left.	<i>Each</i> must do his part.
I will take <i>either</i> .	Have <i>all</i> finished?
Are there <i>many</i> ?	<i>Few</i> are chosen.

Nouns and pronouns in the possessive case may be regarded as possessive adjectives.

VERBS.

A Verb is a word that asserts being, action, or state; as,

It <i>is</i> I.	He <i>reads</i> the book.
We <i>are</i> here.	I <i>wrote</i> a letter.
God <i>exists</i> .	The child <i>sleeps</i> .
They <i>work</i> .	She <i>seems</i> happy.

With respect to use, verbs are classified as *Transitive*, *Intransitive*, and *Copulative*.

A Transitive Verb requires an object to complete its meaning; as,

We *met* him.
 He *bought* a book.
 The hunter *killed* a deer.
 Did you *receive* the money?
 God *created* heaven and earth.

An Intransitive Verb does not require an object to complete its meaning; as,

He <i>walked</i> .	Stars <i>twinkle</i> .
They <i>went</i> early.	The earth <i>trembled</i> .
The tree <i>grows</i> .	The sun <i>shines</i> brightly.

Many verbs are used both transitively and intransitively; as,

He <i>sees</i> a house.	He <i>studies</i> faithfully.
-------------------------	-------------------------------

He *sees* clearly. The wind *blows* the dust.
 John *studies* his lesson. The wind *blows* cold.

A **Copulative Verb** is one that requires a complement which describes the subject; as,

1. Sugar *is* sweet. 5. It *feels* soft.
2. They *are* students. 6. He *seems* happy.
3. He *was* a slave. 7. Grant *became* president.
4. She *appears* bright. 8. They *looked* beautiful.

With respect to form, verbs are classified as *Regular*, *Irregular*, *Redundant*, *Defective*, and *Auxiliary*.

A **Regular Verb** is one whose past tense and past participle are formed by adding *d* or *ed* to the root; as,

<i>love</i>	—	<i>loved</i>	—	<i>loved</i> .
<i>trade</i>	—	<i>traded</i>	—	<i>traded</i> .
<i>study</i>	—	<i>studied</i>	—	<i>studied</i> .
<i>wait</i>	—	<i>waited</i>	—	<i>waited</i> .
<i>walk</i>	—	<i>walked</i>	—	<i>walked</i> .

An **Irregular Verb** is one whose past tense and past participle are not formed by adding *d* or *ed* to the root; as,

<i>go</i>	—	<i>went</i>	—	<i>gone</i> .
<i>see</i>	—	<i>saw</i>	—	<i>seen</i> .
<i>think</i>	—	<i>thought</i>	—	<i>thought</i> .
<i>draw</i>	—	<i>drew</i>	—	<i>drawn</i> .

NOTE.—For a list of irregular verbs, see page 222.

These three parts,—the present indicative, the past indicative, and the past participle—are called the principal parts of a verb.

A Redundant Verb has two forms for the past tense, the past participle, or both; as,

<i>awake</i>	—	<i>awaked</i>		
		<i>awoke</i>	—	<i>awaked.</i>
<i>mow</i>	—	<i>mowed</i>	—	<i>mowed.</i>
			—	<i>mown.</i>
<i>dream</i>	—	<i>dreamed</i>	—	<i>dreamed.</i>
		<i>dreamt</i>	—	<i>dreamt.</i>
<i>clothe</i>	—	<i>clothed</i>	—	<i>clothed.</i>
		<i>clad</i>	—	<i>clad.</i>

A Defective Verb lacks one or more of its principal parts; as,

<i>may</i>	—	<i>might</i>	—	—
<i>can</i>	—	<i>could</i>	—	—
<i>must</i>	—	—	—	—
<i>beware</i>	—	—	—	—
<i>ought</i>	—	—	—	—

Auxiliary Verbs are those used in the conjugation of other verbs. The usual auxiliaries are:

PRES. *Do, be, have, shall, will, may, can, must.*

PAST. *Did, was, had, should, would, might, could, —.*

An Impersonal Verb is used in the third person only, with *it* as subject; as,

It *snows*.

It *rains*.

It *seems* to me.

It *appears* so.

ADVERBS.

An Adverb is a word used to modify the meaning of a verb, an adjective, or an adverb; as,

He walks *slowly*.

Read *thoughtfully*.

She is *very* happy.

She sang *unusually* well.

The Merrimac is a *swiftly* flowing river.

Adverbs are classified, according to their meaning, as:

1. Adverbs of Time,—*now, soon, then, often, early, next, formerly, etc.*

2. Adverbs of Place,—*here, out, above, back, down, hence, everywhere, etc.*

3. Adverbs of Cause,—*why, wherefore, therefore, accordingly, hence, etc.*

4. Adverbs of Manner,—*how, thus, well, slowly, so, otherwise, etc.*

5. Adverbs of Degree,—*too, very, more, nearly, enough, quite, etc.*

A **Modal Adverb** shows the manner of the assertion; as,

1. He will *certainly* come.
2. *Perhaps* he will come.
3. He will *not* come.
4. *Probably* I will go.
5. *Doubtless* he is at fault.
6. You *surely* do not mean that.
7. *Yes*, I will be there.

Interrogative Adverbs are those used in asking questions; as,

1. *Why* did you do so?
2. *Where* has he gone?
3. *How* are you going?
4. *When* will they return?
5. *Wherefore* art thou troubled?
6. *Whence* come these strains of music?

PREPOSITIONS.

A **Preposition** is a word that shows the relation of its object to some other word; as,

1. He sailed *on* a ship *of* war.
2. We went *according to* directions.
3. A man *of* culture is respected *by* all.
4. The sermon was *concerning* our duty *to* others.
5. The exercise *in* singing was heard *with* pleasure.

Prepositions are classified as:

1. Simple,—*of, for, by, in, with, about, before, toward, etc.*
2. Compound,—*out of, instead of, from between, from under, round about, as to, over against, etc.*
3. Participial,—*during, touching, concerning, respecting, saving, notwithstanding, etc.*

When a preposition forms an essential part of a verb-term it is called a separable particle; as,

It was objected *to*.

He was laughed *at*.

That is better than we had hoped *for*.

CONJUNCTIONS.

A Conjunction is a word used to connect sentences or elements in sentences; as,

1. You may stay *or* go.
2. John *and* James were here.
3. Slowly *but* surely it was accomplished.
4. He will succeed *because* he works hard.
5. We learn by observation *and* by experience.
6. The floods came, *and* the wind blew, *but* it fell not.

Conjunctions are *Co-ordinate* and *Subordinate*.

Co-ordinate Conjunctions connect elements of equal rank; as,

1. John will go, *but* Henry will remain.

2. The day was spent in reading *or* writing.
3. He is polite to the poor, *as well as* to the rich.
4. The boy *and* the girl are brother *and* sister.

Co-ordinate conjunctions are classified as:

1. **Copulative**,—those which connect elements in harmony with each other; as, *and*, *also*, *besides*, *likewise*, *too*.

2. **Alternative**,—those which offer or deny a choice; as, *or*, *nor*, *either*, *neither*, *else*, *otherwise*.

3. **Adversative**,—those which imply that the parts connected are opposed to each other; as, *but*, *yet*, *however*, *still*, *only*, *nevertheless*, *notwithstanding*.

4. **Causal**,—those which connect elements, one of which is the cause, reason, or result of the other; as, *for*, *hence*, *therefore*, *consequently*.

Subordinate Conjunctions connect elements of unequal rank; as,

1. I will go *if* it is best.
2. He *who* is honest is noble.
3. We will go *when* you return.
4. We thought *that* you had gone.
5. *While* there is life there is hope.
6. *Whither* I go, ye cannot come.
7. Ask *whether* the train has gone.
8. They played *until* they were tired.

9. I knew not *what* I was playing.
10. This is the place *where* we saw them.
11. Sweet is the hour *when* daylight dies.
12. Days *that* are gone seem the brightest.
13. Youth, *which* is short, should be improved.

A subordinate connective may be a pure conjunction, as in 1, 4, 7; an adverb, as in 3, 5, 6, 8, 10, 11; a relative pronoun, as in 2, 9, 12, 13.

When conjunctions are used in pairs, they are called **Correlative Conjunctions**; as,

1. A man's nature runs *either* to herbs *or* to weeds.
2. *Neither* a borrower *nor* a lender be.
3. He was *not only* just, *but also* generous.
4. I do not know *whether* he will go *or* not.
5. *Though* you fail, *yet* you have striven nobly.

INTERJECTIONS.

An Interjection is a word used to express emotion; as,

1. *Alas!* it is true.
2. *Oh!* how glad I am.
3. *Ha! ha!* he laughed.
4. *Adieu!* my native land.
5. *Ah!* I feared it would be so.
6. *O misery!* will the day never end?
7. *Hush!* a deep sound strikes like a rising knell.

EXERCISE.

NOTE TO THE TEACHER: It is self-evident that the value of these composition exercises depends upon the character of the illustrative sentences, hence you should insist upon a careful preparation of the lesson.

Formal recitations of definitions and rules do not interest pupils, nor improve their speech. The recitation-room has too long been a dissecting-room where the thoughts of others have been tortured into grammatical elements by formal grammarians.

Never permit a pupil to recite the language of the text-book, except in giving definitions. We do not think, act, nor live by formal rules. The recitation is the heart of school-life, and should afford an opportunity for pupils to express themselves in their own language and style.

The aim is to make these exercises interesting and profitable by omitting detail, and presenting only points of general importance. They compel thought, but do not tax the memory. A grammatical relation applied in the construction of original sentences will be remembered long after technical terms are forgotten. The *use* of language should accompany the study of its structure. The exercises are a complete review of the text, and should be made topics for real language lessons—oral and written.

In every recitation, the best illustrations should be written upon the black-board for the inspection of the class, as theory without practice is almost valueless. Mere memory-work leads pupils to believe that they have learned more than they really know; for, without much practice, principles lie in the memory as dead statements. We do not study grammar to learn to parse words and analyze sentences, but to learn to express thought clearly and logically. Good language becomes a habit only through a persistent and systematic use of it.

1. Write, in your own language, definitions of the parts of speech.
2. Explain, in writing, the difference between a common and a proper noun.
3. Write three sentences containing both common and proper nouns:
4. Write your own definition of a collective noun; of an abstract noun.
5. Write three sentences containing collective nouns; three, containing abstract nouns.
6. Explain, in writing, the difference between a collective and an abstract noun.
7. Explain, in writing, the difference between a personal pronoun and a relative pronoun.
8. Write three sentences containing personal pronouns; three, showing the correct use of *who*, *which*, and *that*.
9. Write three sentences containing compound personal pronouns; three, containing compound relative pronouns.
10. Write three sentences containing both qualifying and limiting adjectives.
11. Explain, in writing, the difference between a qualifying and a limiting adjective.
12. Write three sentences containing adjective pronouns; three, containing proper adjectives.
13. Write three sentences, each containing both a noun and a pronoun used as possessive adjectives.
14. Explain, in writing, the difference between a transitive and an intransitive verb; illustrate the use of each in sentences.

15. Write three sentences containing verbs used transitively; three, containing the same verbs used intransitively.

16. Explain, in writing, what you understand by a copulative verb.

17. Write three sentences containing copulative verbs; three, containing auxiliary verbs.

18. Write three sentences, using the principal parts of an irregular verb; three, using the principal parts of a regular verb.

19. Write three sentences containing adverbs of time; three, adverbs of place; three, adverbs of cause; three, adverbs of manner; three, adverbs of degree.

20. Write three sentences containing adjectives modified by adverbs.

21. Write three sentences containing adverbs modified by adverbs.

22. Explain, in writing, what you understand by an interrogative adverb; by a modal adverb.

23. Write three sentences containing modal adverbs.

24. Write sentences illustrating the uses of the different kinds of prepositions—simple, compound, and participial.

25. Explain, in writing, what you understand by co-ordinate and subordinate conjunctions.

26. Write three sentences illustrating the use of co-ordinate conjunctions.

27. Write three sentences illustrating the use of subordinate conjunctions.

28. Explain, in writing, what you understand by copulative, adversative, alternative, and causal conjunctions.

29. Write three sentences illustrating the use of copulative conjunctions.

30. Write three sentences illustrating the use of adverbative conjunctions.

31. Write three sentences illustrating the use of alternative conjunctions.

32. Write three sentences illustrating the use of causal conjunctions.

33. Write three sentences, using adverbs as subordinate conjunctions.

34. Write three sentences, using relative pronouns as subordinate conjunctions.

35. Write three sentences, each containing a co-ordinate and a subordinate conjunction.

36. Write three sentences illustrating the use of correlative conjunctions.

37. Write sentences illustrating the use of interjections.

CHAPTER III.

WORDS—INFLECTION.

Inflection is a change in the form of words to adapt them to a change in their meaning and use.

TO THE TEACHER.—In the English language, changes in form to denote differences of meaning are few and simple. The routine necessary to acquire Latin endings does not apply to our language: compared to the Latin, the English is inflectionless.

The classics have many case-forms: the English uses separate words — prepositions — to indicate relations.

In the classics, adjectives have number, case, and gender-forms: in English, only two adjectives have number-forms, and none have case or gender-forms.

The Latin verb has a special form for each person and number: the English verb seldom changes its form to denote person or number. In the classics, person, number, mode, tense, and voice forms are incorporated into the verb itself: in English these forms are expressed by separate words.

The total of inflection in the verb may be summed up as follows: *s* is added to the indicative, present, third, singular; *have* is changed to *has* in the indicative, present-perfect, third, singular; *be* has a special form in the first and third person, singular, present and past indicative. These are the only changes in all the modes and tenses. If pupils must conjugate verbs, they should know how little it means.

INFLECTION includes:

The *Declension* of nouns and pronouns.

The *Comparison* of adjectives and adverbs.

The *Conjugation* of verbs.

Words are inflected to show:

1. **Number**,—the form of a word which expresses one or more than one.

2. **Person**,—the form of a pronoun which denotes the person speaking, the person spoken to, or the person or thing spoken of.

3. **Gender**,—the form of a noun or a pronoun which denotes sex.

4. **Case**,—the form of a noun or a pronoun which shows its relation to other words.

5. **Comparison**,—the form of an adjective or an adverb which shows a greater or less degree of quality or intensity.

6. **Mode**,—the manner in which a verb expresses being, action, or state.

7. **Tense**,—the form of a verb which denotes the time, or the degree of completeness, of being, action, or state.

8. **Voice**,—the form of a transitive verb which shows whether the subject acts or is acted upon.

INFLECTION OF NOUNS.

Nouns are inflected to show *Number*, *Gender*, and *Case*.

NUMBER.

Distinction in number is made:

I. By terminations.

1. The plural of most nouns is formed by adding *s* or *es* to the singular; as,

girl,	box,	valley,	hero,
<i>girls,</i>	<i>boxes,</i>	<i>valleys,</i>	<i>heroes,</i>
piano,	church,	glass,	cuff,
<i>pianos,</i>	<i>churches,</i>	<i>glasses,</i>	<i>cuffs.</i>

2. The plural of nouns ending in *y* preceded by a *consonant* is formed by changing *y* to *i* and adding *es*; as,

lady,	lily,	fairy,
<i>ladies,</i>	<i>lilies,</i>	<i>fairies.</i>

3. The plural of most nouns ending in *f* or *fe* is formed by changing *f* to *v* and adding *es*; as,

leaf,	wife,	sheaf,
<i>leaves,</i>	<i>wives,</i>	<i>sheaves.</i>

4. The plural of letters, figures, signs and words, used simply as words, is formed by adding apostrophe (') and *s*; as,

<i>i's.</i>	<i>3's.</i>	<i>+</i> 's.	<i>Oh's.</i>
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5. The plural of most compound nouns is formed by adding the plural termination to the part described; as,

son-in-law,	aide-de-camp,
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<i>sons-in-law,</i>	<i>aides-de-camp,</i>
wagon-load,	merchant-tailor,
wagon- <i>loads,</i>	merchant- <i>tailors.</i>

6. Nouns from foreign languages frequently retain their original plurals; as,

axis,	focus,	datum,
<i>axes,</i>	<i>foci,</i>	<i>data,</i>
crisis,	beau,	virtuoso,
<i>crises,</i>	<i>beaux,</i>	<i>virtuosi.</i>

II. By different words; as,

man,	child,	mouse,
<i>men,</i>	<i>children,</i>	<i>mice,</i>
tooth,	foot,	woman,
<i>teeth,</i>	<i>feet,</i>	<i>women.</i>

GENDER.

Distinction in sex is made:

1. By different words; as,

<i>brother,</i>	<i>husband,</i>	<i>duck,</i>	<i>king,</i>
<i>sister,</i>	<i>wife,</i>	<i>drake,</i>	<i>queen.</i>

2. By terminations; as,

abbot,	hero,	actor,	executor,
abbess,	heroine,	actress,	executrix.

3. By joining words one of which denotes the sex; as,

<i>man</i> -servant,	grand- <i>father</i> ,
<i>maid</i> -servant,	grand- <i>mother</i> ,
land- <i>lord</i> ,	school- <i>master</i> ,
land- <i>lady</i> ,	school- <i>mistress</i> .

CASE.

Nouns change form to show relation only in the possessive case.

The possessive case of nouns is formed:

1. By adding apostrophe and *s* ('*s*) to singular nouns and to plural nouns not ending in *s*; as,

George's book, *men's* gloves, *lady's* bonnet,
children's hour, *girl's* dress, *woman's* work.

2. By adding only the apostrophe (') to plural nouns ending in *s*; as,

ladies' bonnets, *teachers'* meeting,
girls' dresses, *boys'* school.

The possessive of compound nouns, and of groups of words used as such, is formed by adding the sign of the possessive to the last part of the word; as,

Son-in-*law's* house.

Man-of-*war's* rigging.

Jones and *Brothers'* shop.

Bishop of *Durham's* residence.

The Queen of *England's* palace.

INFLECTION OF PRONOUNS.

The simple personal pronouns are inflected to show *Person, Gender, Number, and Case.*

DECLENSION.

FIRST PERSON.

	<i>Singular.</i>	<i>Plural.</i>
<i>Nominative.</i>	I.	We.
<i>Possessive.</i>	My or mine.	Our or ours.
<i>Objective.</i>	Me.	Us.

SECOND PERSON.

	<i>Singular.</i>	<i>Plural.</i>
<i>Nominative.</i>	You.	You.
<i>Possessive.</i>	Your or Yours.	Your or Yours.
<i>Objective.</i>	You.	You.

THIRD PERSON — SINGULAR.

	<i>Masculine.</i>	<i>Feminine.</i>	
<i>Nominative.</i>	He.	She.	It.
<i>Possessive.</i>	His.	Her or hers.	Its.
<i>Objective.</i>	Him.	Her.	It.

THIRD PERSON — PLURAL, BOTH GENDERS.

<i>Nominative.</i>	They.
<i>Possessive.</i>	Their or theirs.
<i>Objective.</i>	Them.

The compound personal pronouns are inflected to show number only; as,

<i>Singular.</i>	<i>Plural.</i>
Myself.	Ourselves.
Thyself. }	Yourselves.
Yourself. }	
Herself. }	Themselves.
Himself. }	
Itself. }	

Of the simple relative pronouns, *who* only is inflected and that only to denote case; as,

Singular and Plural.

<i>Nominative.</i>	Who.
<i>Possessive.</i>	Whose.
<i>Objective.</i>	Whom.

Whoever and *whosoever* are declined like *who*. *Whose* is sometimes used as the possessive of *which*.

The adjective pronouns *this* and *that* are inflected to denote number, as,

<i>Singular.</i>	<i>Plural.</i>
This.	These.
That.	Those.

One, *other*, and *another* have the same form for the possessive as nouns; as,

One's discretion.
Another's interests.
Others' faults.

INFLECTION OF ADJECTIVES.

Some adjectives are inflected to show *Comparison*; as,

<i>sweet,</i>	<i>sweeter,</i>	<i>sweetest,</i>
<i>many,</i>	<i>more,</i>	<i>most,</i>
<i>bad,</i>	<i>worse,</i>	<i>worst.</i>

The degrees of comparison are:

The **Positive**,—expressing the mere existence of the quality; as,

Mary is *kind*.

John is a *good* boy.

South Carolina is a *small* state.

The **Comparative**,—expressing the quality in a greater or less degree in one object than in another; as,

Mary is kind, but Jane is *kinder*.

George is a *better* boy than John.

Delaware is *smaller* than South Carolina.

The **Superlative**,—expressing the quality in the greatest or least degree; as,

William is the *best* boy in school.

Rhode Island is the *smallest* state in the Union.

Mary is kind, Jane is kinder, but Emma is the *kindest* girl I know.

Adjectives are compared regularly by adding *r* or *er* to the positive to form the comparative; *st* or *est* to the positive to form the superlative; as,

wise,	wiser,	wisest,
swift,	swifter,	swiftest.

A few adjectives are compared irregularly; as,

<i>much</i> or <i>many,</i>	<i>more,</i>	<i>most,</i>
<i>little,</i>	<i>less,</i>	<i>least,</i>
<i>good,</i>	<i>better,</i>	<i>best.</i>

Adjectives of more than one syllable are not usually inflected, but are compared by placing before them the adverbs *more* or *less* for the comparative, *most* or *least* for the superlative; as,

honorable,	<i>more</i> honorable,	<i>most</i> honorable,
honest,	<i>less</i> honest,	<i>least</i> honest.

A few adverbs are compared in the same manner as adjectives; as,

<i>late,</i>	<i>later,</i>	<i>latest,</i>
<i>well,</i>	<i>better,</i>	<i>best,</i>
{ <i>badly,</i>	<i>worse,</i>	<i>worst.</i>
{ <i>ill,</i>		

INFLECTION OF VERBS.

Verbs are inflected to show *Number*, *Person*, *Mode*, *Tense*, and *Voice*.

NUMBER AND PERSON.

Verbs are inflected, to a limited extent, to agree with their subjects in person and number; as,

I <i>love</i> .	Thou <i>lovest</i> .
He <i>is</i> here.	We <i>are</i> here.
The child <i>studies</i> .	The children <i>study</i> .
The man <i>has worked</i> .	The men <i>have worked</i> .

MODE.

There are four modes,—the *Indicative*, the *Potential*, the *Subjunctive*, and the *Imperative*.

The **Indicative Mode** expresses being, action, or state as a fact; as,

I <i>shall go</i> .	He <i>has gone</i> early.
The sun <i>shines</i> .	They <i>will be</i> here.
He <i>came</i> yesterday.	I <i>have finished</i> the work.
If he <i>was</i> here, he <i>has gone</i> .	

The **Potential Mode** expresses being, action, or state as possible, necessary, obligatory, or contingent; as,

He <i>may go</i> .	They <i>might have come</i> .
I <i>can do</i> it.	The boy <i>should study</i> .
You <i>must try</i> .	I <i>would do</i> it, if I <i>could</i> .

The auxiliaries *may*, *can*, *must*, *might*, *could*, *should*, and *would*, are the signs of the potential mode.

The Imperative Mode expresses being, action, or state as willed or desired; as,

Hear me for my cause.

Give us this day our daily bread.

The Subjunctive Mode is used in subordinate clauses to express a future contingency, a supposition contrary to fact, or a wish; as,

If I *were* you, I should go.

I wish my mother *were* here.

He cannot be pardoned unless he *repent*.

If God *send* thee a cross, take it up willingly.

NOTE.—The subjunctive mode has a comparatively limited use, the indicative or the potential mode being generally used to express conditionality.

TENSE.

There are six tenses,—*The Present, The Past, The Future; The Present-Perfect, The Past-Perfect, The Future-Perfect.*

The Present Tense of a verb expresses being, action, or state in present time; as,

I *am*.

You *study*.

He *sleeps*.

The Past Tense of a verb expresses being, action, or state in past time; as,

I *was*.

You *studied*.

He *slept*.

The Future Tense of a verb expresses being, action, or state in future time; as,

I shall or will be.

You shall or will study.

He shall or will sleep.

The Present-perfect Tense of a verb expresses being, action, or state as completed at the present time; as,

I have been. You have studied. He has slept.

The Past-perfect Tense of a verb expresses being, action, or state as completed at or before some past time; as,

I had been there before you.

You had studied before you came into the class.

He had slept some time before he was awakened.

The Future-perfect Tense of a verb expresses being, action, or state that will have been completed at or before some future time; as,

I shall have been there.

You will have studied much before you finish school.

He will have slept six hours when the clock strikes.

The Indicative Mode has six tenses,—the *present*, the *present-perfect*; the *past*, the *past-perfect*; the *future*, the *future-perfect*.

The **Potential Mode** has four tenses,—the *present*, the *present-perfect*, the *past* and the *past-perfect*.

The **Subjunctive Mode** has separate forms in but two tenses,—the *present* and the *past*.

The **Imperative Mode** has one tense,—the *present*.

USES OF THE AUXILIARIES.

Shall, in the *first* person, expresses *simple futurity*; in the *second* and *third* persons, *compulsion*. *Will*, in the *first* person, expresses *purpose*; in the *second* and *third* persons, *simple futurity*; as,

I *shall* go (mere futurity).

You *shall* go (compulsion).

He *shall* go (compulsion).

I *will* go (purpose).

You *will* go (simple futurity).

He *will* go (simple futurity).

May expresses permission or possibility; as,

Mother says I *may* go.

The sun *may* shine to-morrow.

The Governor *may* pardon the convict.

Can expresses ability; as,

He *can* read.

I think I *can* do the work.

Must expresses necessity; as,

He *must* go. It *must* be so.

Might and *could*, the past tenses of *may* and *can*, follow the rules for *may* and *can*. *Might* expresses *possibility* and *could* expresses *ability*; as,

He *might* come (possibility).

He *could* come (ability).

Should and *would*, the past tenses of *shall* and *will*, follow in general the rules governing the uses of *shall* and *will*; as,

I thought I *should* go.

I determined I *would* go.

I feared he *would* fail.

They promised they *would* help us.

Might, *could*, *would*, and *should* are also used in conditional sentences; as,

1. He *might* ride if he *would*.
2. He *could* ride if he *would*.
3. He *would* sing if he *could*.
4. If you *would* help me, I *should* be obliged.
5. If they *should* send for us, we *would* not go.

NOTE.—A careful study of the auxiliary verbs is necessary to a clear expression of the meaning intended. Much of the time spent in conjugating verbs would yield better results if spent in a reflective use of the auxiliary verbs. Beyond an acquaintance with the principal parts of the *irregular verbs*, conjugation in English counts for little or nothing.

VOICE.

Transitive verbs have two forms to express voice, —the *active* and the *passive*.

Verbs are in the **Active Voice** when they represent the subject as acting; as,

He *loves*.

John *struck* James.

The children *are studying* their lessons.

Verbs are in the **Passive Voice** when they represent the subject as being acted upon; as,

He *is loved*.

James *was struck* by John.

The lessons *are being studied* by the children.

The **Progressive Form** of a verb is made by inserting one of the forms of *be* before the present participle; as,

I *am writing*.

You *were studying*.

He *will be sleeping*.

They *have been calling*.

She *had been reading*. We *shall have been looking*.

The **Emphatic Form** of a verb is made by inserting *do* in the present tense and *did* in the past tense before the unchanged form of the verb; as,

I *do write*.

I *did write*.

You *do study*.

You *did study*. He *does sleep*. He *did sleep*.

EXERCISE.

1. Write your own definition of inflection.
2. Write sentences illustrating the different ways in which the plural of nouns is formed.
3. Write sentences illustrating the different ways in which the gender of nouns is formed.
4. Write three sentences containing nouns in the possessive case, singular; three, containing nouns in the possessive case, plural.
5. Write three sentences containing plural nouns that end in *s*, in the possessive case; three, containing compound nouns in the possessive case.
6. Write three sentences containing personal pronouns in the nominative case; three, containing personal pronouns in the objective case; three, containing personal pronouns in the possessive case.
7. Write three sentences, using the relative *who* in the nominative, the possessive, and the objective case.
8. Write three sentences, using the three forms of an adjective compared regularly; three, using the three forms of an adjective compared irregularly.
9. Write three sentences, using the three forms of an adjective compared by the use of *more* and *most*; three, using the three forms of an adverb.

10. Write three sentences containing verbs in the indicative mode, present tense; change the sentences to the interrogative form.

11. Write three sentences containing verbs in the indicative present; change to the progressive form; to the emphatic form.

12. Write three sentences, using verbs in the indicative past; change to the progressive form; to the emphatic form.

13. Write three sentences containing transitive verbs in the present-perfect indicative; change to the progressive form.

14. Write three sentences containing verbs in the future-perfect indicative; change to the interrogative, negative form.

15. Write three sentences containing verbs in the present indicative; change to the present potential.

16. Write three sentences containing verbs in the present-perfect indicative; change to the present-perfect potential.

17. Write three sentences, using verbs in the present potential, each having a different auxiliary to express the mode; change to the past potential.

18. Write three sentences containing verbs in the past-perfect indicative; change to the past-perfect potential.

19. Write four sentences, using verbs in the four tenses of the potential mode; change to the negative, interrogative form.

20. Write three sentences illustrating the use of the subjunctive mode.

21. Write three sentences in which the indicative mode is used to express conditionality; three, in which the potential mode is used to express conditionality.

22. Write three sentences illustrating the correct use of *shall* in the first person; in the second; in the third.

23. Write three sentences illustrating the correct use of *will* in the first person; in the second; in the third.

24. Write three sentences illustrating the correct use of *may, can, must*.

25. Write three sentences illustrating the correct use of *might, could, would*.

26. Illustrate the use of *might, could, would* and *should* in conditional sentences.

27. Write three sentences, using verbs in the imperative mode; change to the emphatic, negative form.

28. Write three sentences containing verbs in the imperative mode; change sentences to the interrogative form.

29. Write three sentences containing verbs in the indicative, present-active; change to passive form.

30. Write three sentences containing verbs in the indicative, present-perfect, active; change to the passive form.

31. Write three sentences containing verbs in the indicative, past-passive; change to the active form.

32. Write three sentences containing verbs in the indicative, past-perfect active; change to the passive form.



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MICHEL ANGELO.

MICHEL ANGELO.

Michel Angelo, that master-minded man, poet, painter, sculptor and architect, was born in the beautiful city of Florence, Italy, in 1475—over five hundred years ago. Today he is held in memory by thousands of people: his pictures and sculpture have made his name immortal.

In school the little Michel was thought a lazy boy, for he spent most of his time in drawing and in visiting the studios of the different artists of the city. Finally he became the pupil of a great painter, Ghirlando. His master had undertaken to paint the choir of the church, Santa Maria Novella. One day, when the painters were away, Angelo, then between fifteen and sixteen years of age, drew the scaffolding with all who worked upon it so perfectly, that Ghirlando exclaimed when he saw it, "This youth understands more than I do myself."

His head of the great statue, *David*, is known the world over. The original statue is in Florence, Italy, and reproductions of it are to be seen in all the galleries of the world.

WEARINESS.

* * * * *

You look to the sky at evening, and out of the depths of blue
 A little star, you call it, is glimmering faintly through.
 Little! He sees, who looks from His throne in the highest place,
 A great world circling grandly the limitless realms of space.
 So with your life's deep purpose, set in His mighty plan,
 Out of the dark you see it, looking with human scan.
 Little and weak you call it. He from His throne may see
 Issues that move on grandly into eternity.
 Sow the good seed, and already the harvest may be won,
 The deed is great in the doing that God calls good when done.
 'Tis as great, perhaps, to be noble as noble things to do;
 And the world of men is better if one man grows more true.

* * * * *

THE FRENCHMAN IN ENGLAND.

A Frenchman was once traveling in England. Here, among other strangers, he met an English soldier who had on his breast a medal in memory of the battle of Waterloo. The Frenchman, a little vexed, sneered at the English government for bestowing such a trifle which was not worth three francs. The Englishman, proud of the honor of the medal and ready with a retort, made this apt reply: "It may be as you say in regard to the value; I am not certain. But what I do know for certain is, that it cost the French government a Napoleon." The words of the Englishman have, as may easily be seen, a double meaning; but, very likely, the Frenchman took that which concerned him. At least, we hear of no reply from him.

Explain the double meaning. Can you relate an occurrence and use a word in a similar double sense? If not, can you quote a similar use?

PULLING THE WRONG TOOTH.

A man named Snow was going along the street holding his handkerchief to his cheek. He met an acquaintance who asked him what was the matter with his face. "I have a terrible toothache and my face is swollen," replied Mr. Snow. "Why, that is nothing," said the other, "go to a dentist and have it drawn." "Well, I have just been to a dentist to have my tooth drawn, but he made a mistake." "How a mistake?" asked the friend. "He drew the wrong tooth, and I was angry enough, I can assure you." "And what did he say then?" "Well, that is all settled; he did not charge anything for it," was the answer. "I knew it would end that way. You are always in luck."

Which of you regards Mr. Snow as in luck?

CHAPTER IV.

VERBALS : PARTICIPLES—INFINITIVES.

Verbals are the forms of a verb which express action or state without asserting it; as,

1. I like *to read* good books.
2. I saw the boy *going* to town.
3. *Giving* is better than *receiving*.
4. *To hesitate* in a crisis is *to fail*.
5. The gentleman *speaking* is an educator.

There are two forms of verbals, *Participles* and *Infinitives*.

PARTICIPLES.

A Participle is the form of a verb having the properties of two parts of speech—a verb and an adjective, or a verb and a noun.

Participles are of two kinds:

1. Present or imperfect, ending in *ing*; as,

<i>loving,</i>	<i>walking,</i>
<i>giving,</i>	<i>thinking,</i>
<i>seeing,</i>	<i>sleeping.</i>

2. Past or perfect, ending usually in *d*, *n*, or *t*;
as,

<i>loved,</i>	<i>walked,</i>
<i>given,</i>	<i>thought,</i>
<i>seen,</i>	<i>slept.</i>

Compound participles are formed by combining the simple participles with the auxiliaries *being*, *having*, or *having been*; as,

<i>having loved,</i>	<i>having been loving</i>
<i>being loved,</i>	<i>having been loved,</i>
<i>having done,</i>	<i>having been doing.</i>

Participles, because of their verb nature, may have:

I. Adverbial modifiers; as,

1. Working *rapidly*, he soon finished.
2. Words, *once* uttered, cannot be recalled.
3. Reading *without reflection* profits us little.
4. I saw the general, seated *upon his horse*.
5. He remained standing *where we left him*.

II. Objects; as,

1. Saving *time* is lengthening *life*.
2. Fighting *custom* with rules avails little.
3. Expecting *to see you*, I did not write.
4. The man denies having taken the *money*.
5. Having answered *what he was asked*, he left.

III. Complements; as,

1. Being *weary*, I retired early.
2. Having been *ill*, he is unable to go.
3. He, being a *stranger*, was not admitted.
4. Having become *president*, he did his duty.
5. Human nature being *what it is*, we must expect errors.

NOTE.—Participles taken together with their objects, complements, and modifiers, are called *participial phrases*.

Participles, in their use as nouns, may be modified by possessives; as,

1. *His* going away was unexpected.
2. Pardon *my* leaving you so abruptly.
3. I was not aware of *John's* being there.
4. By *their* singing, birds delight us.
5. *His* being defeated did not discourage him.

A participle, or a participial phrase, may be used:

I. As the subject of a verb; as,

1. *Walking* is good exercise.
2. *Talking overmuch* is a sign of vanity.
3. *Being criticised* is unpleasant.
4. *My being away* should make no difference.
5. *His having been absent* is greatly regretted.

II. As the object of a verb; as,

1. Children enjoy *playing*.
2. Avoid *reading in the twilight*.
3. He remembers *having been there*.
4. He did not anticipate *being defeated*.
5. I cannot excuse *your being tardy so often*.
6. The boy regrets *having disobeyed his mother*.

III. As the complement of a copulative verb; as,

1. Seeing is *believing*.
2. These facts are *surprising*.
3. Doing right is *doing good*.
4. His occupation was *teaching*.
5. The only difficulty is *getting started*.
6. Giving to the poor is *lending to the Lord*.

IV. As the object of a preposition; as,

1. She spends much time in *reading*.
2. The mind gains strength by *being used*.
3. After *having traveled a year*, he returned.
4. The danger lies in *trifling with temptation*.
5. Tired of *playing*, the child lay down to rest.
6. The hope of society is in *man's being educated*.
7. From *having been private*, he rose to be general.
8. Weary with *watching so long*, she wishes to rest.

V. As an adjective modifier; as,

1. Error, *wounded*, writhes with pain.
2. *Being very sleepy*, I retired early.
3. Truth, *crushed to earth*, shall rise again.
4. The army, *having been defeated*, vanished.
5. The man *rowing the boat*, is a good oarsman.

VI. With a noun or pronoun in the absolute construction; as,

1. The weather *permitting*, we shall go.
2. The signal *being given*, the class arose.
3. She *having given her consent*, we started.
4. A deep snow *having fallen*, we were delayed.
5. The enemy *having been defeated*, peace reigned.

VII. As an adjunct of the predicate, yet logically qualifying the subject; as,

1. They stood *amazed*.
2. He was found *dying*.
3. He went away *sorrowing*.
4. The place lay *deserted* for years.
5. The tree stands firmly *rooted* in the soil.

VIII. As a mere adjective or a mere noun; as,

1. We visited a *ruined* castle.
2. The *singing* of birds delights us.
3. *Running* water does not stagnate.
4. The *roaring* of the billows could be heard.
5. The *burning* of the ship caused the loss.

INFINITIVES.

An Infinitive is the form of a verb having the properties of a verb and of a noun.

The simple infinitive is the root of the verb, before which *to* is generally used; other infinitives are compound.

Infinitives are:

1. Present; as,

<i>to live,</i>	<i>to see,</i>
<i>to be,</i>	<i>to hope,</i>
<i>to run,</i>	<i>to think,</i>
<i>to jump,</i>	<i>to climb.</i>

2. Present-perfect; as,

<i>to have lived,</i>	<i>to have seen,</i>
<i>to have been,</i>	<i>to have hoped,</i>
<i>to have run,</i>	<i>to have thought,</i>
<i>to have jumped,</i>	<i>to have climbed.</i>

Infinitives, like finite verbs, may have:

I. Adverbial modifiers; as,

1. To act *honorably* is a duty.
2. He tries to decide *impartially*.
3. To look *at thee* unlocks a warmer clime.
4. We hope to go *when the weather moderates*.

II. Objects; as,

1. To help *others* is his creed.
2. We are commanded to love *our enemies*.
3. The man seems to believe *what he says*.

III. Complements; as,

1. She tries to be *agreeable*.
2. The boy seems to be *studious*.
3. To be *cheerful* is a virtue.
4. He desires to become *president*.

NOTE.—Infinitives, with or without their objects, complements and modifiers, are called *infinitive phrases*.

An infinitive or an infinitive phrase may be used:

I. As the subject of a verb; as,

1. *To err* is human.
2. *To be* contents his natural desire.
3. *To be virtuous* is to be happy.
4. *To have been defeated* would have disgraced him.

II. As the object of a verb; as,

1. We wish *to improve*.
2. Learn *to labor* and *to wait*.
3. The invalid hopes *to be cured*.
4. By practice, you will learn *to write with ease*.

III. As the complement of a copulative verb; as,

1. To see is *to believe*.
2. His desire was *to be remembered*.
3. Cæsar seems *to have been ambitious*.
4. The man appears *to have lost something*.

IV. As the object of a participle; as,

1. Fearing *to start*, we waited.
2. Asking *to be excused*, they left.
3. We sometimes fail by trying *to do too much*.

V. As an adjective; as,

1. A desire *to learn* is commendable.
2. Leaves have their time *to fall*.
3. His right *to hold that opinion* is not disputed.

VI. As an adverb; as,

1. He studies *to learn*.
2. We went *to see her*.
3. That is not easy *to do well*.
4. He is too wise *to have been deceived*.

VII. As an appositive, or as the real subject with *it* as the anticipative subject; as,

1. It is natural *to love life*.
2. He has yet one comfort, *to hope*.
3. It is not pleasant *to be criticised*.
4. Delightful task! *to rear the tender thought*.

VIII. With an assumed subject as the object of a verb; as,

1. We knew it *to be him*.
2. We expected him *to come*.
3. They invited us *to remain*.
4. I know him *to be an honest man*.

The infinitive is also used, with an assumed subject, after the preposition *for*; as,

1. For **me** *to do so* would be wrong.
2. His order was for **you** *to come quickly*.
3. It is difficult for **me** *to understand him*.
4. There is not time enough for **you** *to go*.
5. God never made his works for **man** *to mend*.

After the verbs *bid*, *dare*, *let*, *hear*, *feel*, *make*, *need*, *see*, and some others, the *to* is usually omitted before the infinitive; as,

- | | |
|-------------------------------|-------------------------------|
| 1. I dare not <i>go</i> . | 2. Bid him <i>come</i> . |
| 3. We saw them <i>start</i> . | 4. You need not <i>stay</i> . |

The following summary of facts, gleaned from the illustrative sentences of this chapter, should be helpful to the pupil:

FIRST. That *participles* are, in their nature, *verbal* adjectives, for they modify nouns and pronouns; but they may be *used* as *nouns* and as *adverbs*.

SECOND. That a *participle* or a *participial phrase* used as the subject of a verb, as the object or substantive complement of a verb, or as the object of a preposition does the work of an *abstract noun*.

THIRD. That the *attributive complement* of a participle modifies the word which the phrase, as a whole, limits.

FOURTH. That the *noun complement* of a participle is an *appositive* describing the noun or pronoun which the phrase, as a whole, modifies.

FIFTH. That *transitive* participles take the same objects and modifiers as transitive verbs.

SIXTH. That infinitives are, in their nature, *verbal* nouns, for they are *names* of actions or states; but they may be *used* as *adjectives* and as *adverbs*.

SEVENTH. That an *infinitive* used as the subject of a verb, as the object or substantive complement of a verb, or as the object of a participle or preposition does the work of an *abstract noun*.

EIGHTH. That the *attributive complement* of an infinitive describes the subject of the infinitive.

NINTH. That the *noun complement* of an infinitive describes the subject of the infinitive, hence is an appositive.

TENTH. That *transitive* infinitives take the same objects and modifiers as transitive verbs.

EXERCISE.

1. Write your own definition of a participle.
2. Explain, in writing, the difference between verbs and verbals.
3. Write three sentences containing present participles; three, containing past participles.
4. Write three sentences containing participles with adverbial modifiers; with objects; with complements.
5. Write three sentences containing participles modified by possessives.
6. Write three sentences, using participles as subjects of verbs; as objects of verbs.
7. Write three sentences, using participles as complements of copulative verbs.
8. Write three sentences, using participles as objects of prepositions.
9. Write three sentences, using participles as adjectives.
10. Write three sentences, using participles in the absolute construction.
11. Write three sentences containing participles which are adjuncts of the predicate, yet logically qualify the subject.

12. Write three sentences, using participles as mere nouns; three, using participles as mere adjectives.

13. Write your own definition of an infinitive.

14. Write three sentences containing infinitives with adverbial modifiers; three, containing infinitives with objects.

15. Write three sentences containing infinitives with complements.

16. Write three sentences, using infinitives as subjects of verbs; three, using infinitives as objects of verbs.

17. Write three sentences, using infinitives as complements of copulative verbs.

18. Write three sentences, using infinitives as objects of participles.

19. Write three sentences, using infinitives as adjectives; three, using infinitives as adverbs.

20. Write three sentences, using infinitives in apposition with nouns.

21. Write three sentences, using infinitives in apposition with the introductory *it*.

22. Write three sentences, using infinitives with assumed subjects as objects of verbs.

23. Write three sentences, using infinitives with assumed subjects after *for*.

24. Write three sentences, using infinitives without *to*.

CHAPTER V.

PHRASES—CLAUSES.

PHRASES.

A **Phrase** is a group of words, *not* containing subject and predicate, and doing the work of a noun, an adjective, or an adverb; as,

1. She received a letter *from home*.
2. The flowers *of spring* have returned.
3. He has a library *filled with rare books*.
4. *To do anything well* requires persistent effort.
5. *Desiring great wealth* leads to much dishonesty.

According to their use, phrases are distinguished as *Substantive*, *Adjective*, and *Adverbial*.

A **Substantive Phrase** does the work of a noun; as,

1. *For you to speak so* is unkind.
2. My purpose is *to finish the work*.
3. The greatest victory is *conquering self*.

4. *Gaining victory from defeat* tries us.
5. *To love the good* is a Christian trait.
6. *To overcome a difficulty* strengthens us.
7. The man denies *having taken the money*.
8. *His leaving so soon* was a surprise to all.
9. You will succeed by *making sufficient effort*.
10. He wisely desires *to spend his time profitably*.
11. *Writing a good letter* secured him the position.

An **Adjective Phrase** does the work of an adjective; as,

1. A desire *to help others* is noble.
2. *Denying himself*, he became rich.
3. A ship *gliding over the waves* is beautiful.
4. We saw a vessel *laden with fruit* sail away.
5. The laws *of nature* are the thoughts *of God*.
6. A love *for learning* is a step *toward culture*.
7. Belief *in the immortality of the soul* is natural.

An **Adverbial Phrase** does the work of an adverb; as,

1. Keep thy heart *with all diligence*.
2. The birds will return *in the spring*.

3. The children obey him *through fear*.
4. Children study *to improve their minds*.
5. Time is too valuable *to be wasted thus*.
6. The darkness falls *from the wing of night*.
7. I shall be glad *to assist you in your work*.

Phrases are also distinguished as **prepositional**, **participial**, and **infinitive**, and as **simple**, **complex**, and **compound** — distinctions in regard to form merely.

A **Prepositional Phrase** consists of a preposition and its object; as,

Stand *by me*.

He is *about to go homeward*.

Much depends *upon who is going*.

A **Participial Phrase** is one introduced by a participle; as,

The boys *playing ball* are happy.

Forsaken by his friends, he was defeated.

Returning good for evil ennobles one's character.

An **Infinitive Phrase** is one introduced by *to* followed by a verb; as,

To think is *to improve*.

The boy went *to please his mother*.

He never fails *to accomplish what he undertakes*.

A **Simple Phrase** is a single phrase unmodified; as,

We arrived on time.

I saw the girl gathering flowers.

To save time is to lengthen life.

A **Complex Phrase** is one modified by another element; as,

He met with an early death.

Taking his gun on his shoulder, he started.

It is easy to find reasons why others should be patient.

A **Compound Phrase** is two or more phrases joined by a conjunction; as,

They went down the valley and up the hill.

Climbing up and peeping in, he saw the birds.

We should strive to do good and to help others.

There are many **idiomatic phrases**; as,

as yet,

by the by,

by far,

out and out,

at last,

step by step,

at all,

walked side by side,

at first,

fought hand to hand,

at present,

through and through,

at random,

increase year by year.

NOTE.—The relation of an idiom to the sentence with which it is used is logical, not grammatical; hence it cannot be analyzed in the usual way. Usage determines the propriety of many expressions that cannot be assigned definite grammatical relations.

CLAUSES.

A **Clause** is a group of words, containing subject and predicate, and doing the work of a noun, an adjective, or an adverb; as,

1. He *who is honest* is noble.
2. All believe *that he will succeed*.
3. The evidence is *that he is guilty*.
4. *That he is honest* is not doubted.
5. *When doctors disagree*, who shall decide?

Clauses are distinguished as *Substantive*, *Adjective*, and *Adverbial*.

A **Substantive Clause** does the work of a noun; as,

1. Tell us *how you did it*.
2. Life is *what we make it*.
3. We will do *whatever you think best*.
4. Persevere in *whatever you undertake*.
5. Galileo taught *that the earth is round*.
6. *That work is beneficial*, needs no proof.
7. Fearing *that he might be late*, he hurried.
8. We are not able to decide *who is to blame*.
9. One is often judged by *who his friends are*.
10. The question is *to whom should the prize be given*.

An Adjective Clause does the work of an adjective; as,

1. He *who does the best he can*, does well.
2. They *that touch pitch* will be defiled.
3. Is this the friend *whom you expected*?
4. I have something *which I wish to tell you*.
5. There is no reason *why you should be late*.
6. Youth is the time *when habits are formed*.
7. She wore a gem *of which she was justly proud*.
8. He dreamed of the places *where he had played*.

An Adverbial Clause does the work of an adverb; as,

1. Beware *lest you fall*.
2. He died *where he fell*.
3. *Whither thou goest* I will go.
4. Make hay *while the sun shines*.
5. He went home *because he was ill*.
6. *If you persevere*, you will succeed.
7. The work is more *than he can do*.
8. *When his country called*, he obeyed.
9. The mind will not grow *unless it is used*.
10. *Since you do not wish to go*, you need not.
11. Thoughts are but dreams *till their effect is tried*.
12. Live *as if life were earnest*, and life will be so.

EXERCISE.

1. Write your own definition of a phrase.
2. Write three sentences containing adjective phrases.
3. Write three sentences containing adverbial phrases.
4. Write three sentences, each containing two prepositional phrases — one adjective, one adverbial.
5. Write sentences using prepositional phrases to modify (1) the subject, (2) the object of a verb, (3) the complement of a copulative verb.
6. Write three sentences, using participial phrases as subjects.
7. Write three sentences, using participial phrases as objects of the verbs.
8. Write three sentences, using participial phrases as complements of copulative verbs.
9. Write three sentences containing participial phrases introduced by possessives.
10. Write three sentences, using participial phrases to modify (1) the subject, (2) the object of the verb, (3) the complement of a copulative verb.
11. Write three sentences, using infinitive phrases as subjects.
12. Write three sentences, using infinitive phrases as objects of the verbs.

13. Write three sentences, using infinitive phrases as complements of copulative verbs.

14. Write three sentences, using infinitive phrases as objects of participles.

15. Write three sentences containing infinitive phrases used as adjectives.

16. Write three sentences, using infinitive phrases to modify the verbs.

17. Write three sentences, using infinitive phrases to modify adjectives.

18. Write three sentences, using infinitive phrases to modify adverbs.

19. Write three sentences containing phrases modified by other phrases.

20. Write a sentence containing a substantive, an adjective, and an adverbial phrase.

21. Write your own definition of a clause.

22. Explain, in writing, what is meant by a substantive, an adjective, and an adverbial clause.

23. Write three sentences, using clauses as subjects.

24. Write three sentences, using clauses as objects of the verbs.

25. Write three sentences, using clauses as complements of copulative verbs.

26. Write three sentences, using clauses as objects of prepositions.

27. Write three sentences, using clauses as objects of participles.

28. Write three sentences, using clauses as objects of infinitives.

29. Write three sentences, using clauses to modify the subjects.

30. Write three sentences, using clauses to modify the objects of the verbs.

31. Write three sentences, using clauses to modify the complements of copulative verbs.

32. Write three sentences each containing an adjective clause.

33. Write sentences, using clauses that denote time, place, manner, cause, condition, result.

34. Write three sentences, using clauses to modify adjectives; three, using clauses to modify adverbs.

35. Write a sentence containing an adjective and an adverbial clause.

36. Write three sentences containing clauses introduced by compound relatives.

37. Write three sentences containing adjective clauses introduced by conjunctive adverbs.

38. Write three sentences containing clauses in apposition with *it* used as subject of the sentence.

39. “Ay, call it holy ground,
 The soil where first they trod—
 They have left unstained what there they found,
 Freedom to worship God.”

Select and show use of phrases and clauses.

THE LAST LEAF.

BY OLIVER WENDELL HOLMES.

I.

I saw him once before
As he passed by the door,
And again
The pavement stones resound,
As he totters o'er the ground
With his cane.

II.

They say that in his prime,
Ere the pruning knife of Time
Cut him down,
Not a better man was found
By the Crier on his round
Through the town.

III.

But now he walks the streets,
And he looks at all he meets
Sad and wan,
And he shakes his feeble head,
That it seems as if he said,
"They are gone."

IV.

The mossy marbles rest
On the lips that he has prest
In their bloom,
And the names he loved to hear
Have been carved for many a year
On the tomb.

V.

My grandmamma has said—
Poor old lady, she is dead
Long ago—
That he had a Roman nose,
And his cheek was like a rose
In the snow.



OLIVER W. HOLMES.

VI.

But now his nose is thin,
And it rests upon his chin
 Like a staff,
And a crook is in his back
And a melancholy crack
 In his laugh.

VII.

I know it is a sin
For me to sit and grin
 At him here;
But the old three-cornered hat,
And the breeches, and all that,
 Are so queer!

VIII.

And if I should live to be
The last leaf upon the tree
 In the spring,
Let them smile as I do now,
At the old forsaken bough,
 Where I cling.

THE LAST LEAF.

1. Read the poem carefully.
2. Commit and recite it.
3. Tell the story in prose. Has it a moral?
4. Select the substantive, adverbial and adjective clauses. State their uses.
5. Note the use of a clause as one word—a noun.
6. Write a paper describing the life and work of the author.
7. Illustrate each stanza with a drawing of the word-picture.

CHAPTER VI.

GRAMMATICAL TERMS.

A Grammatical Term is any word, or group of related words, which performs a distinct office in the structure of a sentence.

But four *grammatical terms* can enter into a sentence, namely: *Noun-Terms*, *Adjective-Terms*, *Verb-Terms*, and *Adverb-Terms*. Each of these terms may be, *in form*, a word, a phrase, or a clause.

NOUN-TERMS.

Any word, or group of related words, which does the work of a noun is a **noun-term**.

The word-form of the *noun-term* is always a noun, or another part of speech used as a noun.

I. A *noun*; as,

1. *Iron* is a *metal*.
2. *Napoleon* fought.
3. Strive to gain *wisdom*.
4. He went with his *family*.
5. *Hope* is the *balm* of *life*.

II. A *pronoun*; as,

1. *It* is *she*.
2. *He* went away.
3. Have *you* seen *him*?
4. *They* hope to see *her*.
5. *I* was not expecting *you*.
6. *We* will go without *them*.

III. An *adjective*; as,

1. Do your *best*.
2. Is there any *more*?
4. We are doing *little*.
3. He agrees with *few*.
5. The *good* are happy.
6. To finish *all* is impossible.

IV. A *verb*; as,

1. His *step* is slow.
2. It is only a short *walk*.
3. Taking a *ride* helped her.
4. They escaped by a *retreat*.
5. The soldiers made a *march*.

V. An *adverb*; as,

1. He *replied* *no*.
2. We pass *there*.
3. *Now* is the time.

VI. A *participle*; as,

Seeing is *believing*.

We heard *singing*.

He is tired of *reading*.

By *working*, you will succeed.

VII. A *preposition*; as,

By may introduce a phrase.

Do not end the sentence with *for*.

The *up's* and *down's* of life are many.

There are too many *of's* in the sentence.

VIII. A *conjunction*; as,

And is a conjunction.

The clause begins with *if*.

But connects adversative sentences.

IX. An *interjection*; as,

Alas! was heard.

He began with *ah!*

She exclaimed "*Oh!*"

The phrase-form of the noun-term may be:

1. A *participial phrase*; as,

Helping others helps ourselves.

His specialty is *teaching language*.

We enjoy *listening to good music*.

She takes pleasure in *reading good books*.

2. An *infinitive phrase*; as,

To love is to live.

To do right is a duty.

Her desire is *to become a scholar.*

He hopes *to make a success of the work.*

Fearing *to be honest*, he said nothing.

He seems cruel by trying *to be just.*

The noun-term may be a *clause*; as,

1. Character is *what we are.*
2. *Whosoever is idle* will fail.
3. Home is *wherever the heart is.*
4. *How he can do so* is a marvel.
5. Man can do *what man has done.*
6. *Who steals my purse* steals trash.
7. My wish is *that you may be happy.*
8. Have birds any sense of *why they sing?*
9. *That you have wronged me* doth appear in this.
10. They are debating *whether they will go or not.*
11. From *whatever source it comes*, it is welcome.
12. It is not always best to speak *what we think.*

ADJECTIVE-TERMS.

Any word, or group of related words, which does the work of an adjective is an adjective-term.

The word-form of the *adjective-term* is always an adjective, or another part of speech used as an adjective.

1. An *adjective*; as,

five boys,
pure water,

this book,
fragrant flowers.

2. A *noun*; as,

Mary's hat,
angel visits,
brass rods,

glass bottles,
stone walls,
student's lamp.

3. A *pronoun*; as,

my book,
their play,
what day,

his knife,
our house,
whose pencil.

4. A *verb*; as,

race course,
study hour,

play ground,
work shop.

5. A *participle*; as,

singing birds,
cultured mind,
twinkling stars,
ploughed lands,

raised bread,
improved land,
flowing brooks,
following lines.

6. An *adverb*; as,

far country,
farther side,

only one,
upward glance.

7. A *preposition or a conjunction*; as,

<i>by</i> path,	<i>after</i> times,
<i>through</i> train,	<i>under</i> current,
<i>if</i> clause,	<i>but</i> dreams.

The phrase-form of the adjective-term may be:

1. A *prepositional phrase*; as,

Men <i>of</i> wealth.	Journey <i>by</i> boat.
Fight <i>for</i> the right.	Visit <i>with</i> friends.
Trip <i>to</i> New York.	Discourse <i>on</i> language.

2. A *participial phrase*; as,

Truth *crushed to* earth.
 The youth *unknown to* fame.
 The bird *having a* broken wing.
 A carriage *drawn by* four horses.
 Alexander, *having conquered* the world.
 The wind, *sighing through* the branches.

3. An *infinitive phrase*; as,

A desire *to help* others.
 The time *to begin* work.
 A book *to be read* thoroughly.
 The ability *to carry out* his plan.
 An ambition *to gain* a reputation.

The adjective-term may be a *clause*; as,

1. I saw him the day *before he left*.
2. The boy *who was here* is my son.
3. This is a book *that you should read*.
4. This is the place *where you left him*.
5. The flowers *which you sent* are roses.
6. Sweet is the hour *when daylight dies*.
7. The girl *whose mother is ill* is dutiful.
8. He visited the city *in which he was born*.
9. The statement, *as you made it*, is questionable.

The adjective-term sometimes takes the form of an *appositive*; as,

1. John, *the disciple*.
2. The poet, *Whittier*.
3. These gay idlers, *the butterflies*.
4. Thought, *that cobweb of the brain*.
5. We *boys* should study our lessons.
6. The question, "*Is life worth living?*"
7. The gentleman is John Jones, *treasurer*.
8. Hooper & Co., *auctioneers*, failed yesterday.
9. The old saying, "*Honesty is the best policy.*"
10. Two useful virtues, *temperance and industry*.

NOTE. — An appositive term is one which, as a whole, means the same as the term it modifies.

VERB-TERMS.

A verb-term is a single verb, or a verb-phrase, with or without a complement.

The word-form of the *verb-term* is always a verb, or another part of speech used as a verb.

1. A *verb*; as,

He <i>is</i> .	He <i>loves</i> .	They <i>study</i> .
You <i>are</i> .	We <i>stood</i> .	Children <i>play</i> .

2. A *noun*; as,

<i>Arm</i> yourselves.	<i>Heads</i> the movement.
<i>Ship</i> the goods.	Stars <i>gem</i> the sky.
<i>Man</i> the boat.	<i>Sinner</i> it or <i>saint</i> it.

3. An *adjective*; as,

Has <i>thinned</i> it.	<i>Warm</i> yourself.
Cannot <i>parallel</i> it.	<i>Better</i> his condition.
<i>Idle</i> the time away.	<i>Worsted</i> in the conflict.

4. An *adverb*; as,

<i>Further</i> an enterprise.	<i>While</i> away the time.
<i>Forward</i> the movement.	<i>Away</i> to the war.
<i>Down!</i> minions, <i>down!</i>	<i>Up</i> with the flag!

Prepositions and adverbs sometimes form a part of the verb-term; as,

<i>burn up,</i>	<i>keep on,</i>	<i>make up,</i>
<i>insist on,</i>	<i>lay up,</i>	<i>account for.</i>

Or, two or more words, idiomatically combined, may form the verb-term; as,

<i>get rid of.</i>	<i>look down upon.</i>
<i>do away with.</i>	<i>have to do with.</i>

The verb-term may be a *verb-phrase*; as,

He <i>has loved</i> .	He <i>had been punished</i> .
We <i>are going</i> .	He <i>did write</i> the letter.
They <i>will study</i> .	Children <i>should be playing</i> .
John <i>was loved</i> .	We <i>might have been reading</i> .

THE COPULA.

A Copula-verb joins the complement to the subject of the sentence; as,

God <i>is</i> good.	It <i>tastes</i> sweet.
Do you <i>feel</i> bad?	He <i>became</i> a leader.
The children <i>seem</i> happy.	They <i>appear</i> honest.

The abstract verb *be* is the pure copula-verb. A few other intransitive verbs are copulative; such as, *appear, look, seem, become, feel, taste, smell*.

THE COMPLEMENT.

A Complement is a word, or a group of related words, joined with a copula to complete a predication; as,

- | | |
|------------------------|-------------------------|
| 1. It is <i>John</i> . | 2. God is <i>good</i> . |
|------------------------|-------------------------|

3. He was a *hero*.
4. She seems *amiable*.
5. They appear *beautiful*.
6. He will become a *physician*.
7. His life will be *what he makes it*.
8. My hope is *that you will succeed*.
9. The intention is *to go in the morning*.

Complement terms are:

1. **Attributive**—having the value of an adjective;
as,

Snow is *white*.

They seemed *pleased*.

I am *unfortunate*.

He looks *thoughtful*.

The apple tastes *delicious*: The work is *satisfactory*.

2. **Substantive**—having the value of a noun; as,

1. It was *I*.

2. That was *John*.

3. He was made *president*.

4. His theme was *miracles*.

5. The question is, *who is going?*

6. The truth is *that you are wrong*.

7. His ambition is *to improve the schools*.

ADVERB-TERMS.

Any word, or group of related words, which does the work of an adverb is an adverb-term.

The word-form of the *adverb-term* is always an adverb, or another part of speech used as an adverb.

1. An *adverb*; as,

<i>very</i> wise,	sings <i>most sweetly</i> ,
reads <i>correctly</i> ,	<i>exceedingly</i> beautiful.

2. An *adjective*; as,

<i>all</i> unsuspecting,	sing <i>louder</i> ,
none <i>the less</i> true,	<i>little</i> lower.

3. A *noun*; as,

<i>sky</i> blue,	<i>day</i> older,
<i>milk</i> warm,	<i>hour</i> late,
<i>mile</i> wide,	<i>inch</i> taller.

4. A *verb*; as,

Crack went the whip.
Snap broke the cord.
Boom thundered the cannon.

5. A *preposition*; as,

goes <i>up</i> and <i>down</i> .	flies <i>over</i> .
rides <i>to</i> and <i>fro</i> .	runs <i>around</i> .

6. A *conjunction*; as,

He is *yet* living.
 There were *but* three present.

The phrase-form of the adverb-term may be:

1. A *prepositional phrase*; as,

1. Go *in haste*.
2. He came *on time*.
3. She did well *for her*.
4. She is better *by half*.
5. He is sad *in the extreme*.
6. John died *of his wounds*.
7. Mary spoke *with firmness*.
8. She seems beautiful *beyond description*.

2. An *infinitive phrase*; as,

1. It is difficult *to do well*.
2. He strives *to please his patrons*.
3. It seems too true *to be doubted*.
4. He called *to tender his resignation*.
5. They were slow *to make the report*.
6. Education tends *to improve mankind*.

The adverb-term may be a *clause*; as,

1. They went *after you left*.
2. John goes *because he must*.
3. He died *that we might live*.
4. He started *when the time came*.
5. He works *as if he were in earnest*.
6. James worked harder *than he should*.

A **Modal Adverb** shows the manner of the assertion, and modifies the sentences as a whole; as,

1. That is, *indeed*, a sad sight.
2. *Perhaps* I may go with you.
3. It is *really* too bad you cannot go.
4. They will *certainly* come this way.
5. *Truly*, I think you are in the wrong.

A sentence may become a grammatical element in the structure of another sentence; as,

“It is I,” said he.

“*Do you want to go?*” he asked.

This is the Bible’s command, “*Honor thy father and thy mother.*”

Longfellow says, “*Our to-days and yesterdays are the blocks with which we build.*”

Sentences used in this way are direct quotations. By changing the independent sentence to the clause-form, the quotation becomes indirect. Thus:

He said *that it was he*.

He asked *if we wanted to go*.

The Bible commands *that we should honor our fathers and our mothers*.

Longfellow says *that our to-days and yesterdays are the blocks with which we build*.

EXERCISE.

1. Define, in writing, a grammatical term.
2. Define, in writing, the four grammatical terms.
3. Write sentences illustrating the use of different parts of speech as noun-terms.
4. Write sentences illustrating the different uses of participial phrases as noun-terms.
5. Write sentences illustrating the different uses of infinitive phrases as noun-terms.
6. Write sentences illustrating five different uses of clauses as noun-terms.
7. Write sentences illustrating the use of different parts of speech as adjective-terms.
8. Write sentences, using prepositional, participial and infinitive phrases as adjective-terms.
9. Write five sentences containing clauses used as adjective-terms; three sentences, using nouns as appositives.
10. Write sentences illustrating the use of different parts of speech as verb-terms.
11. Write three sentences containing verb-phrases.
12. Write five sentences, using in each a different verb as copula.
13. Write three sentences, each containing an attributive complement; three, a substantive complement.

14. Write sentences illustrating the use of different parts of speech as complements.
15. Write three sentences, using phrases as complements; three, using clauses as complements.
16. Write sentences illustrating the use of different parts of speech as adverb-terms.
17. Write sentences illustrating different uses of prepositional and infinitive phrases as adverb-terms.
18. Write five sentences containing adverbial clauses introduced by different conjunctions.
19. Write five sentences containing modal adverbs.
20. Write three sentences containing sentences used as grammatical elements.
21. Write three sentences containing direct quotations; change the quotations to the indirect form.
22. Write two sentences, using a noun as an adjective and an adjective as a noun; two, using the same word as a verb and as a noun.
23. Write three sentences, using the same word as a noun, as a verb, and as an adverb.
24. Write two sentences, using the same word as an adjective and as a verb; two, using an adjective as an adverb, and an adverb as an adjective.
25. Write two sentences, using the same word as a preposition and as a conjunction; two, using the same word as a conjunction and as an adverb.
26. Write two sentences, using *but* as a preposition and as a conjunction; two sentences, using *as* as a relative pronoun and as a conjunctive adverb.

27. Write two sentences, using *so* as an adverb and as a conjunction; two sentences, using *yet* as an adverb and as a conjunction.

28. Write four sentences, using *that* as a noun, as an adjective, as a pronoun, and as a conjunction.

29. Write two sentences, using *about* as a preposition and as an adverb.

30. Write four sentences, using *above* as a noun, as an adverb, as an adjective, and as a preposition.

31. Write sentences illustrating the use of *since*, *before*, *for*, *after*, and *except* as two different parts of speech.

32. Write three sentences, using *all* as an adjective, as a pronoun, and as an adverb.

33. Write three sentences, using *while* as a noun and as a verb; using *near* as three different parts of speech.

34. Write sentences, using *like* as four different parts of speech; using *fast* as four different parts of speech.

35. Write sentence, using *than* in various ways.

36. Write sentence, using *a* as an article and as a preposition; *the*, as an article and as an adverb.

CHAPTER VII.

THE SENTENCE.

PRINCIPAL ELEMENTS—SUBORDINATE ELEMENTS— INDEPENDENT ELEMENTS.

PRINCIPAL ELEMENTS.

The Principal Elements of a sentence are the *grammatical subject* and the *grammatical predicate*—the words necessary merely to express the thought; as,

1. *Boys play.*
2. *Snow is white.*
3. *Birds build nests.*
4. *Cæsar was a conqueror.*
5. *The blue face of ocean smiled.*
6. *He who is studious will learn.*
7. *Our thoughts are heard in heaven.*
8. *A small leak may sink a great ship.*
9. *Coming events cast their shadows before.*

The grammatical subject may be:

I. A word; as,

1. *He* is not here.
2. The *good* alone are great.
3. *Books* are good companions.
4. *Writing* maketh an exact man.
5. A soft *answer* turneth away wrath.
6. *None* but the brave deserve the fair.

II. A phrase; as,

1. *To know her* is to love her.
2. *To save time* is to lengthen life.
3. *Speaking evil of the absent* is unkind.
4. *His being promoted* was not expected.
5. *Reading good books* improves the mind.
6. *To have done right* gives one satisfaction.

III. A clause; as,

1. *That music hath charms* is true.
3. *Whatever you ask* shall be granted.
4. *Whoever would succeed* must work.
5. *Whether I will go or not* is undecided.
6. *What influence is* cannot be described.
7. *When letters were introduced* is unknown.
8. *How the accident happened* remains a mystery.
9. *Whom we select for friends* is an important matter.

The grammatical predicate may be:

I. A single verb; as,

1. Time *flies*.
2. The eagle *soars* aloft.
3. Bryant *wrote* "Thanatopsis."
4. After life's fitful fever he *sleeps* well.
5. The plowman homeward *plods* his weary way.

II. A verb-phrase; as,

1. I *am writing*.
2. He *has gone*.
3. *Should we have come?*
4. The pupil *does not study*.
5. They *might have been* here.
6. The work *will have been finished*.
7. "Thanatopsis" *was written* by Bryant.

III. A copulative verb and its complement; as,

1. Art *is long*.
2. He *was sick*.
3. My desire *is to go*.
4. Spenser *was a poet*.
5. He *was thought wise*.
6. The trees *are leafless*.
7. The belief *is that he was killed*.
8. His favorite amusement *is dancing*.

The complement may be:

I. A word; as,

1. It is an *oak*.
2. He appears a *hero*.
3. She is a good *girl*.
4. He was thought *wise*.
5. His hair was cut *short*.
6. The day seems *bright*.
7. Grant was made *leader*.
8. The woman looks very *sad*.

II. A phrase; as,

1. *Love is *of God*.
2. My mission is *doing good*.
3. *She seems *in good health*.
4. Our desire is *to please you*.
5. *His criticisms are *of little value*.

III. A clause; as,

1. It seems *we are lost*.
2. Life is *what we make it*.
3. It appears *that he is right*.
4. Pilate's words were "*What is truth ?*"
5. The question is *whether I should go or stay*.

*NOTE.—The *attributive complement* may take the *phrase-form* as in 1, 3, and 5 in II. It is then a predicate, *adjective-phrase*—the equivalent of the *word-form* of the predicate adjective.

IV. A transitive verb and its object; as,

1. He *teaches* grammar.
2. **Give* ME the book.
3. *She *refused* HIM admission.
4. †She *made* HIM happy.
5. †They *painted* the HOUSE red.
6. †I *called* the CHILD Mary.
7. †They *elected* JOHN president.

The object of a verb may be:

I. A word; as,

1. A miser loves *money*.
2. Fortune favors the *brave*.

II. A phrase; as,

1. All like *to hear good music*.
2. I have finished *reading the book*.

III. A clause; as,

1. I asked *what you said*.
2. I think *that he will come*.
3. Tell me *when you are going*.

*NOTE 1.—Some transitive verbs take both a *direct* and an *indirect* object, as in (2), (3) under IV. The *indirect* object has the logical value of an *adverb*, hence may be regarded as the representative of an *adverbial* phrase.

†NOTE 2.—There are still other *transitive verbs* which take an object with an adjective complement as in (4), (5); or a noun in apposition as in (6), (7).

NOTE.—Some grammarians claim that the predicate is the verb only; others, that it is the complement only; still others, that it is the verb plus the completing term. It seems clear to me that the last opinion is the correct one.

SUBORDINATE ELEMENTS.

Subordinate Elements are those which modify principal elements; as,

1. *Happy* boys play *merrily*.
2. *The blue* face of ocean smiled.
3. He *who is studious* will learn.
4. *Our* thoughts are heard *in heaven*.
5. *A small* leak may sink *a great* ship.
6. *Coming* events cast *their* shadows *before*.
7. Life is *an* enigma *which none can solve*.
8. He seems great *because his associates are little*.

The grammatical subject may be modified by:

I. A word; as,

1. *Every* little helps.
2. *This* book is yours.
3. *Ten* men were sent.
4. *Kind* words can never die.
5. *The early* bird catches the worm.
6. *A cultured* mind is the best riches.
7. *Murmuring* brooks make gentle music.
8. *A man's* manners often affect his fortune.

II. A phrase; as,

1. A desire *to do good* actuated him.
2. The way *of the transgressor* is hard.
3. A ride *on the train* brought us here.
4. Faith *in goodness* is a proof of goodness.
5. A love *for wisdom* makes him studious.
6. Truth, *crushed to earth*, will rise again.
7. His resolution *to reform his conduct* failed.
8. *Being a resolute man*, Columbus succeeded.
9. The boy *studying his lesson* is the best pupil.

III. A clause; as,

1. The power *wherewith he rules* is love.
2. Such *as I have* is at your service.
3. He *who would have friends* must be friendly.
4. The fur *that warms a monarch* warmed a bear.
5. A life *which has no purpose* accomplishes little.
6. The man *whose heart is in his work*, is happy.
7. Thrice is he armed *who hath his quarrel just*.
8. The country *whence he came* denied him liberty.
9. The trials *through which he has passed* have perfected his character.

Any noun in the sentence—the object of a verb, the substantive complement, or the principal word in a phrase—may be modified in the same manner as the subject.

The grammatical predicate may be modified by:

I. A word ; as,

1. Get thee *hence*.
2. He is *often* late.
3. They arose *early*.
4. She sings *sweetly*.
5. Are you going *away* ?
6. I will be prepared *hereafter*.
7. *Freely* do I grant your request.

II. A phrase ; as,

1. He spoke *with earnestness*.
2. We will go *in the morning*.
3. He reads *to weigh and reflect*.
4. He is working *to win the prize*.
5. He succeeds *by working earnestly*.
6. The balloon sailed *over the tops of the trees*.
7. They will meet us *either in Paris or in London*.

III. A clause ; as,

1. Go *where glory waits thee*.
2. I will tell her *when I see her*.
3. He came *that he might learn*.
4. They shouted *till the woods rang*.
5. *After the work is done*, you may go.
6. *If you are obedient*, you shall be rewarded.

Nouns are frequently used with the logical value of adverbs to denote *measure, time, distance, value, weight, etc.* Nouns so used are called **adverbial objectives**.

The adverbial objective is used:

I. With a verb; as,

1. It cost a *dollar*.
2. We studied an *hour*.
3. They walked two *miles*.
4. It weighs several *pounds*.
5. We came a long *distance*.

II. With an adjective; as,

1. The river is a *mile* wide.
2. The fence is three *feet* high.
3. He is a *year* older than you.
4. The sermon was an *hour* long.
5. That should be a *pound* heavier.

III. With an adverb; as,

1. He lives a *mile* away.
2. She reads all *day* long.
3. Try to speak a *tone* lower.
4. That was done a *year* ago.
5. You should have come a *moment* earlier.

INDEPENDENT ELEMENTS.

Independent Elements are those which are not grammatically related to the sentence in which they stand.

Elements may be independent:

I. In address; as,

1. Yes, *sir*, I will.
2. *John*, come here.
3. *Children*, obey your parents.
4. I think, *my friend*, you are wrong.
5. The fault, *dear Brutus*, is not in our stars.

II. In exclamation; as,

1. *There!* that will do.
2. *What!* must you go so soon?
3. *Ah me!* how bitter sweet is love.
4. *Alas, poor Yorick!* I knew him, Horatio.
5. *Banished from Rome!* what's banished but set free from the things I hate?

III. In the figure called pleonasm; as,

1. *The smith*, a mighty man is he.
2. *Whatever's* lost, it first was won.
3. *The beautiful flowers*, where are they?
4. *Thy rod and thy staff*, they comfort me.

IV. In absolute constructions; as,

1. *Hope lost*, all is lost.
2. *The rain having ceased*, we departed.
3. *This done*, there will be no difficulty.
4. The cyclone passed, *ruin in its track*.
5. *The teacher being ill*, we have no school.
6. *The sun having risen*, we continued our journey.

Words and phrases merely introductory are independent; as,

1. *Well*, I must go.
2. *Why*, that cannot be.
3. *In fact*, he has not tried.
4. *Now*, Barrabas was a robber.
5. *There* is no place like home.
6. *To be honest*, I do not like her.
7. *By the way*, I saw your friend to-day.

Parenthetical expressions are sometimes independent; as,

1. You know, *come what may*, I am your friend.
2. The ship, *as it were*, leaps from wave to wave.
3. Religion—*who can doubt it?*—is the noblest of themes.
4. I know that in me (*that is, in my flesh*) dwelleth no good thing.

EXERCISE.

1. Explain in writing what is meant by the principal elements of a sentence.
2. Write three sentences, using words as subjects; three, using phrases as subjects; three, using clauses as subjects.
3. Write three sentences containing single verbs; three, containing verb-phrases.
4. Write three sentences containing attributive complements; three, containing substantive complements.
5. Write three sentences containing phrase complements.
6. Write three sentences containing clause complements.
7. Write three sentences, using words, three, using phrases, three, using clauses, as objects of the verbs.
8. Explain in writing what is meant by subordinate elements.
9. Write three sentences, using words, three, using phrases, three, using clauses, as modifiers of the subjects.
10. Write three sentences, using words, three, using phrases, three, using clauses, as modifiers of the substantive complements.
11. Write three sentences, using words, three, using phrases, three, using clauses, as modifiers of the objects of the verbs.

12. Write three sentences, using words, three, using phrases, three, using clauses, as modifiers of the verbs.

13. Write sentences illustrating the use of the adverbial objective with (1) a verb, (2) an adjective, (3) an adverb.

14. Explain, in writing, what is meant by independent elements.

15. Write three sentences containing elements independent by address.

16. Write three sentences containing elements independent by exclamation.

17. Write three sentences containing elements independent by pleonasm.

18. Write three sentences containing elements independent by absolute construction.

19. Write three sentences containing words and phrases merely introductory.

20. Write three sentences containing independent parenthetical expressions.

Said the cunning Spider to the Fly: "Dear friend, what can I do
To prove the warm affection I've always felt for you?
I have within my pantry a store of all that's nice;
I'm sure you're welcome—will you please to take a slice?"
"Oh, no, no," said the little Fly, "kind sir, that cannot be:
I've heard what's in your pantry, and I do not wish to see!"

Name the phrases and clauses in this selection, and tell their use.

LEARNING TO WRITE.

BY EDWARD EVERETT HALE.

1. In learning to write, our first rule is: *Know what you want to say.* The second rule is: *Say it.* That is, do not begin by saying something else which you think will lead up to what you want to say. I remember, when they tried to teach me to sing, they told me to "think of eight and sing seven." That may be a very good rule for singing, but it is not a good rule for talking or writing.

2. Thirdly and always: *Use your own language.* I mean the language you are accustomed to use in daily life. If your every day language is not fit for a letter or for print, it is not fit for talk. And if, by any series of joking or fun, at school or at home, you have got into the habit of using slang in talk, which is not fit for print, why, the sooner you get out of it the better.

3. Remember that the very highest compliment paid to anything printed, is paid when a person hearing it read aloud, thinks it is the remark of the reader made in conversation. Both writer and reader then receive the highest possible praise.

4. *A short word is better than a long one.* Here is a piece of weak English. It is not bad in other regards, but simply weak.

"Entertaining unlimited confidence in your intelligent and patriotic devotion to the public interest, and being conscious of no motives on my part which are inseparable from the honor and advancement of my country, I hope it may be my privilege to deserve and secure, not only your cordial cooperation in great public measures, but also those relations of mutual confidence and regard which it is always so desirable to cultivate between members of co-ordinate branches of the government."

5. Take that for an exercise in translating into shorter words. Strike out the unnecessary words, and see if it does not come out stronger. I think this sentence would have been better if it had been couched in thirty-five words instead of eighty-one. I think we should have lost nothing of the author's meaning if he had said—

“I have full trust in you. I am sure that I seek only the honor and the advancement of the country. I hope, therefore, I may earn your respect and regard, while we heartily work together.”

6. I am fond of telling the story of the words which a distinguished friend of mine used in accepting a hard post of duty. He said—

“I do not think I am fit for this post. But my friends say I am, and I trust them. I shall take it, and when I am in it, I shall do as well as I can.”

7. It is a very grand speech. Observe that it has not one word which is more than one syllable. As it happens, also, every word is Saxon,—there is not one spurt of Latin in it.

LEARNING TO WRITE.

1. Study the selection for thought and structure. Note the strength of the style through the use of concise English.

2. Try to state briefly and clearly the main points in the selection.

3. Select clauses; give uses. Select infinitives, participles and verbal nouns; give their uses. “A word is the part of speech its use implies.”

4. Find other selections containing long words and simplify them.

5. Write a composition relating a dialogue between yourself and a friend.

CHAPTER VIII.

THE SENTENCE.

SIMPLE—COMPLEX—COMPOUND.

THE SIMPLE SENTENCE.

A Simple Sentence contains but one subject and one predicate; as,

1. *Beauty pleases.*
2. *Time brings changes.*
3. *Is not amendment repentance?*
4. *Every man's task is his life-preserver.*
5. *How enthralling is the power of habit!*
6. *Evil communications corrupt good manners.*
7. *Affectation in any part of our behavior lights a candle to our defects.*
8. *The flowering moments of the mind drop half their petals in our speech.*

The simple sentence is the unit of expression: all other sentences are but combinations of the simple sentence.

The subject of a simple sentence is always a noun, or another part of speech or a phrase used as a noun; as,

1. *Man* is mortal.
2. *Parting* is pain.
3. *He* thinks for himself.
4. The *strongest* must survive.
5. *Returning good for evil* is a Christian trait.
6. *To appear discouraged* is the way to become so.

The predicate of a simple sentence is always a verb, alone or with its complement or object; as,

1. Time *flies*.
2. His friends *have departed*.
3. Every natural action *is graceful*.
4. Procrastination *is the thief* of time.
5. Necessity never *made* a good *bargain*.

The subject of a simple sentence may be modified by:

I. Adjectives ; as,

1. *This* book is yours.
2. *Studious* pupils learn.
3. *Five* pounds were sold.
4. *Great* results are slowly achieved.
5. *All thinking* men are progressive.

II. Possessives; as,

1. *Heaven's* decrees are just.
2. Two *dollars'* worth was bought.
3. *Longfellow's* poems are popular.
4. *Teachers'* supplies are sold here.
5. *Children's* manners show their breeding.
6. *Smith and Brown's* store has been closed.
7. *Webster's* and *Worcester's* dictionaries are used.

III. Appositives; as,

1. The river *Nile* is muddy.
2. You *yourself* must do this.
3. We *boys* must do our best.
4. The emperor *Napoleon* was a conquerer.
5. William Shakespeare, *poet*, died in 1616.
6. Youth, *life's springtime*, should be improved.
7. Swift, *the satirist*, was the poet Dryden's cousin.

IV. Prepositional phrases; as,

1. The trees *on the lawn* were blown down.
2. The love *of money* is the root of all evil.
3. The roses *by the roadside* perfume the air.
4. The path *through the woods* is cool and shady.
5. A bird *in the hand* is worth two in the bush.
6. Beauty *without grace*, is a hook without bait.

V. Participial phrases ; as,

1. A youth *wasting his time* is a sad sight.
2. The house, *founded upon a rock*, fell not.
3. *Overcome by fatigue*, he lay down to rest.
4. Beauty *devoid of virtue* is an odorless flower.
5. *Reasoning thoughtfully at every step*, man mistakes his way.
6. A bridge, *spanning the East River*, connects New York and Brooklyn.

VI. Infinitive phrases ; as,

1. A desire *to win approval* is natural.
2. His effort *to gain the victory* failed.
3. The command *to go forward* was obeyed.
4. The struggle *to overcome evil* strengthens us.
5. The way *to do many things* is to do one at a time.
6. The effort *to be happy* often prevents happiness.

The verb may be modified by:

I. An adverb-word ; as,

1. He speaks *slowly*.
2. The eagle soars *aloft*.
3. *Presently* he returned.
4. The soldiers fought *bravely*.
5. He *hastily* untied the package.
6. The mounting wave will roll us *shoreward*.

II. A participle; as,

1. He went away *sorrowing*.
2. She came forward *trembling*.
3. The spectators stood *amazed*.
4. The question remains *unanswered*.

III. A prepositional phrase; as,

1. We learn *by experience*.
2. Overcome evil *with good*.
3. There is no excellence *without great labor*.
4. *By others' faults*, wise men correct their own.

IV. An infinitive phrase; as,

1. She is invited *to go with us*.
2. He falls, like Lucifer, *never to hope again*.
3. We went to Washington *to see the President*.
4. The knight went forth *to battle for the right*.
5. Every act or thought tends *to create character*.

V. An adverbial objective; as,

1. Wait a *moment*.
2. He returned *home*.
3. He traveled a *year*.
4. The book cost two *dollars*.
5. She walks a *mile* every day.
6. He weighs two hundred *pounds*.

The object of a verb, and the substantive complement of a copulative verb, may be modified in the same manner as the subject.

THE COMPLEX SENTENCE.

A Complex Sentence contains one principal assertion and one or more subordinate assertions; as,

1. We know not *what we shall be*.
2. The triumph of my soul is *that I am*.
3. *Who lives to nature*, rarely can be poor.
4. The coin *that is most common among mankind* is flattery.
5. *That a historian should not record trifles*, is perfectly true.
6. He *who neglects the present moment* throws away all *he has*.
7. Grave science tells us *that man is a microcosm or little world*.
8. How vain are all the hopes of theory *when unsupported by actual practice*.
9. He *that cannot forgive others* breaks the bridge *over which he himself must pass*.

The clause which makes a sentence complex does the work of a noun, an adjective, or an adverb.

THE NOUN-CLAUSE.

The noun-clause may be:

I. The subject of a verb; as,

1. *Whosoever will* may come.
2. *That might makes right*, is untrue.
3. *Who the author is*, cannot be learned.
4. *What reason weaves*, by passion is undone.
5. *How well he will succeed*, remains to be seen.
6. *Whatever is worth doing*, is worth doing well.

II. The object of a verb; as,

1. Show me *where you found this*.
2. No man has done *what man may do*.
3. I do not know *whether or not I shall go*.
4. The heart, distrusting, asks *if this be joy*.
5. *How long we live*, not years but actions tell.
6. Some claim *that the Shakespearian plays were written by Lord Bacon*.

III. The complement of a copulative verb; as,

1. Home is *where the heart is*.
2. Pilate's words were "*What is truth?*"
3. Your neighbor is *whoever needs your help*.
4. The wonder was *how he obtained the money*.
5. We are not *what we were before transgression*.

IV. The object of a participle; as,

1. Regretting *what is past*, is a waste of time.
2. Having found *where he was*, we sent for him,
3. Feeling *that he was right*, he spoke fearlessly.
4. Success is simply doing *what you can do well*,
and doing well *whatever you do*.
5. We, wondering *why we are not happy*, forget
to look for the cause in ourselves.

V. The object of an infinitive; as,

1. I fail to see *how it will do any good*.
2. Learn to read *only what will benefit you*.
3. Her desire is to help *whomsoever she can*.
4. I write to ask *whether or not you are coming*.
5. To feel *that life is earnest*, is difficult for some.
6. It is better to die a pauper than to gain *what
is not rightfully yours*.

VI. The object of a preposition; as,

1. You err in *that you think so*.
2. We must move from *where we are*.
3. She is grateful for *whatever she receives*.
4. Much depends upon *who your friends are*.
5. Men should be judged by *what they are*, not
by *what they have*.

VII. An appositive; as,

1. It is strange *that he should do so.*
2. It is doubtful *whether I will go or not.*
3. Remember the old maxim, "*there are no gains without pains.*"
4. It is hard *that a man cannot enjoy the fruits of his own labor.*
5. Still the wonder grew, *that one small head could carry all he knew.*
6. The words of Froude, *that mistakes are often our best teachers,* should encourage us.
7. You should take for your motto the saying, *that genius is only another name for labor.*

THE ADJECTIVE-CLAUSE.

The adjective-clause may modify:

I. The subject of a verb; as,

1. The evil *that men do,* lives after them.
2. They never fail *who die in a just cause.*
3. The plan *by which he escaped* is unknown.
4. The friend *for whom we were looking* has come.
5. The credulity *which has faith in goodness* is a sign of goodness.
6. The reason *why the seven stars are no more than seven* is a pretty reason.

II. The object of a verb; as,

1. Use well the gifts *that heaven lends*.
2. Such *as I have* give I unto you.
3. I venerate the man *whose heart is warm*.
4. Let me know the day *when you will start*.
5. We acquire the strength *that we overcome*.
6. I had a dream *which was not all a dream*.
7. Have you seen the person *of whom I speak?*
8. I know a bank *whereon the wild thyme blows*.
9. God wrought a plan *whereby all may be saved*.
10. Charity, like the sun, brightens every object
on which it shines.

III. The complement of copulative verb; as,

1. This is the place *where he fell*.
2. Sweet is the hour *when daylight dies*.
3. An idler is a clock *that wants both hands*.
4. There are many reasons *why I could not go*.
5. Emerson says, "A friend is a person *with whom I may be sincere*."
6. Death is the season *which brings our affections to the test*.
7. Kindness is the golden chain *in which society is bound together*.
8. The play is the thing *wherein I'll catch the conscience of the king*.

IV. Any noun or pronoun in the sentence; as,

1. Do good to them *that hate you*.
2. Heaven is for those *who think of it*.
3. Evil falls on him *who goes to seek it*.
4. Having done all *that he can*, he is content.
5. Our duty is to do the work *which lies nearest*.
6. We came unto the land *whither we were sent*.
7. The days are made on a loom *whereof the warp and woof are past and future time*.
8. We cannot judge of an act unless we know the motive *by which it was prompted*.
9. Mark the majestic simplicity of the laws *whereby the operations of the universe are conducted*.

The antecedent of the relative is not always a word. It may be a phrase, a clause, or a sentence; as,

1. He did not come, *which* I greatly regret.
2. You have done the work, *which* is all I ask.
3. He said that he could not come, *which* I feared.
4. We have, *what* is greater, an inalienable right.
5. He goes when he is called, *as* is often the case.
6. His love extends from the richest to poorest, *which* includes all.
7. We are commanded to love our neighbors as ourselves, *which* is a Christian duty.

THE ADVERBIAL-CLAUSE.

The adverbial clause may modify:

I. A verb; as,

1. *When duty calls*, we must obey.
2. *While there is life* there is hope.
3. *Since you insist upon it*, I will go.
4. What is a tall man *unless he fight*?
5. Fools rush in *where angels fear to tread*.
6. Love not sleep, *lest thou come to poverty*.
7. She remains at home *that she may rest*.
8. He whistled *as he went*, for want of thought.

II. The attributive complement; as,

1. I am glad *that you came*.
2. The world is better *than it was*.
3. The girl appears older *than she is*.
4. She seems happier *than I expected*.
5. He is worse *than he was yesterday*.

III. An adverb; as,

1. He works harder *than he should*.
2. He acts better *than he once did*.
3. Washington was as good *as he was great*.
4. Pain is no sooner over *than it is forgotten*.
5. He walked so slowly *that he could not keep up*.
6. The book is more praised *than it deserves*.

The adverbial clause may denote:

I. Time; as

1. Work *while it is yet day*.
2. He left *before you returned*.
3. He was speaking *as I entered*.
4. Seize the opportunity *ere it passes*.
5. *After the work is done*, you may go.
6. They did not reach home *until the sun had set*.
7. We have not heard from her *since she left*.
8. Rich gifts wax poor *when givers prove unkind*.

II. Place; as,

1. He lay *where he fell*.
2. Go *where glory waits thee*.
3. *Whither I go*, ye cannot come.
4. *Wherever he went*, he was welcome.
5. The man returned *whence he had gone*.
6. *Wheresoever the carcass is*, the buzzards are.

III. . Manner; as,

1. He died *as he lived*.
2. *As the tree falls*, so it lies.
3. *As is the teacher*, so is the school.
4. So live *that you may not regret the past*.
5. He worked *as if his life depended upon it*.
6. *As night to stars*, woe luster gives to man.

IV. Degree; as,

1. He is taller *than she is*.
2. He is not so well *as he was*.
3. We rise in glory *as we sink in pride*.
4. Life is so short *that we can do but little*.
5. The work is as pleasant *as it is profitable*.

V. Cause; as,

1. I cannot go, *as I am not ready*.
2. Freely we serve, *because we freely love*.
3. He is studious, *for he knows his lessons*.
4. *Since you recommend it*, I will read the book.

VI. Result or purpose; as,

1. Beware, *lest you fall*.
2. He died *that we might live*.
3. Judge not *that ye be not judged*.
4. They screamed *till they were hoarse*.
5. He behaved so badly *that he was expelled*.
6. Language was given us *in order that we might express our thoughts*.

VII. Condition or concession; as,

1. *Though I do not want to*, I will go.
2. I shall not go *unless you go with me*.
3. *So we get there in time*, I do not care.
4. *If you have tears*, prepare to shed them now.

NOTE I. — Adverbial clauses expressing condition should be introduced by *unless*, not by *except* or *without*; those expressing comparison or exclusion should be introduced by *than*, not by *but*, *except* or *besides*.

NOTE II. — On account of its extent and frequent use, the adverb-clause merits special notice. An absolute classification can not be made, as the clauses shade into each other in meaning. It is believed, however, that the classification here given is sufficiently critical for all purposes.

The connective is sometimes omitted before a clause; as,

1. All *I have said* is true.
2. This is the book *you want*.
3. I did not think *he would do so*.
4. It is too bad *you were disappointed*.
5. That is the reason *we did not come*.
6. Tell me not in mournful numbers, *life is but an empty dream*.

The clause is sometimes used parenthetically; as,

1. He is, *if I mistake not*, a dishonest man.
2. I want to say, *while I think of it*, I saw your friend yesterday.
3. He says, *though I do not believe it*, that he can do the work.
4. Whittier, *who is now quite old*, is America's greatest living poet.
5. I should like to ask, *if you will pardon me*, where you are going.

THE COMPOUND SENTENCE.

A Compound Sentence contains two or more assertions of equal rank; as,

1. *Keep your shop and your shop will keep you.*
2. *Youth longs, manhood strives, age remembers.*
3. *Drive your work, or your work will drive you.*
4. *A soft answer turneth away wrath; but a grievous word stirreth up anger.*
5. *Crafty men contemn studies, simple men admire them, and wise men use them.*

The sentences which are joined by co-ordinate conjunctions to form compound sentences are called members.

The members of a compound sentence may express:

I. Continuous thought; as,

1. *Buy the truth and sell it not.*
2. *Light has spread, and bayonets think.*
3. *He was a great general, likewise a great man.*
4. *The pupil is regular in attendance, he is studious, moreover he is well behaved.*
5. *A friend cannot be known in prosperity, and an enemy cannot be hidden in adversity.*
6. *Some are born great, some achieve greatness, and some have greatness thrust upon them.*

II. Contrast; as,

1. *I do not wish to go; nevertheless, I must do so.*
2. *Virtue elevates the mind, but vice debases it.*
3. *The time is short; however, much may be done.*
4. *It was an unpleasant task; still he performed it willingly.*
5. *Work has been called a curse; yet work is necessary to happiness.*
6. *The memory of the just is blessed, but the name of the wicked shall rot.*
7. *A fool speaks all his mind, but a wise man reserves something for hereafter.*

III. Alternation; as,

1. *I have no tears, else would I weep for thee.*
2. *You must help me, otherwise I can not succeed.*
3. *Govern your passions, or they will govern you.*
4. *The race is not to the swift, nor the battle to the strong.*
5. *Obey the laws of nature, or you will suffer her penalties.*
6. *Either Hamlet was mad, or he feigned madness admirably.*
7. *'Tis not the whole of life to live; nor all of death to die.*

IV. Inference; as,

1. *I think, therefore I am.*
2. *I have seen, therefore I believe.*
3. *Time is short, hence it should not be wasted.*
4. *The book is much praised, hence it must be worth reading.*
5. *They have nothing to do ; consequently they are unhappy.*
6. *The pupils do not understand what they recite ; for that reason it does them no good.*
7. *The shadow of the earth, in every position, is round ; consequently, the earth is a globe.*

The connective is often omitted between the members; as,

1. United we stand, divided we fall.
2. Cease to do evil; learn to do well.
3. This is not my fault; it is my destiny.
4. Just men alone are free; the rest are slaves.
5. Do not look for wrong or evil; you will find them if you do.
6. The way was long, the wind was cold,
The minstrel was infirm and old.
7. You cannot dream yourself into a character ;
you must hammer and forge yourself one.
8. Duty and to-day are ours; results and futurity
belong to God.

One or more members of a compound sentence may be complex; as,

1. Attention is the stuff *that memory is made of*, and memory is accumulated genius.
2. *If thine enemy hunger*, give him bread to eat; *if he be thirsty*, give him water to drink.
3. He *that observeth the winds* shall not sow, and he *that regardeth the clouds* shall not reap.
4. He *who receives a good turn* should never forget it; he *who does one* should never remember it.

The members of a compound sentence may be compound; as,

1. *He spoke*, and *it was done*; *he commanded*, and *it held fast*.
2. *Run if you like*, but *try to keep your breath*; *Work like a man*, but *don't be worked to death*.
3. *Trust men*, and *they will be true to you*; *treat them greatly*, and *they will show themselves great*.
4. *The sea licks your feet*, *its huge flanks purr very pleasantly for you*; but *it will crack your bones and eat you for all that*.

EXERCISE.

1. Define a simple sentence.
2. Write five simple sentences, using different parts of speech as subjects.
3. Write three simple sentences, using infinitive phrases as subjects.
4. Write three simple sentences, using participial phrases as subjects.
5. Write three simple sentences in which the subjects are modified by normal adjectives.
6. Write three simple sentences in which the subjects are modified by possessives.
7. Write three simple sentences in which the subjects are modified by appositives.
8. Write three simple sentences, using prepositional phrases to modify the subjects.
9. Write three simple sentences, using participial phrases to modify the subjects.
10. Write three simple sentences, using infinitive phrases to modify the subjects.
11. Write sentences illustrating the different forms of the unmodified predicate.
12. Write three simple sentences in which the verbs are modified by normal adverbs.

13. Write three simple sentences, using participles to modify the verbs.

14. Write three simple sentences, using prepositional phrases to modify the verbs.

15. Write three simple sentences, using infinitive phrases to modify the verbs.

16. Write three simple sentences in which the verbs are modified by adverbial objectives.

17. Define a complex sentence.

18. Write three sentences, using clauses as subjects.

19. Write three sentences, using clauses as complements of copulative verbs.

20. Write three sentences, using clauses as objects of verbs.

21. Write three sentences, using clauses as objects of participles.

22. Write three sentences, using clauses as objects of infinitives.

23. Write three sentences, using clauses as objects of prepositions.

24. Write three sentences, using clauses in apposition with nouns.

25. Write three sentences, using clauses in apposition with *it* used as subject.

26. Write three sentences, using clauses to modify the subjects.

27. Write three sentences, using clauses to modify the complements of copulative verbs.

28. Write three sentences, using clauses to modify the objects of verbs.

29. Write three sentences, using clauses to modify the objects of participles.

30. Write three sentences, using clauses to modify the objects of infinitives.

31. Write three sentences, using clauses to modify the objects of prepositions.

32. Write three sentences, using clauses to modify the verbs.

33. Write three sentences, using clauses to modify attributive complements.

34. Write three sentences, using clauses to modify adverbs.

35. Write three sentences containing adverbial clauses that denote time.

36. Write three sentences containing adverbial clauses that denote place.

37. Write three sentences containing adverbial clauses that denote manner.

38. Write three sentences containing adverbial clauses that denote degree.

39. Write three sentences containing adverbial clauses that denote cause.

40. Write three sentences containing adverbial clauses that denote result or purpose.

41. Write three sentences containing adverbial clauses that denote condition or concession.

42. Write three sentences containing clauses introduced by different compound relatives.

43. Write four sentences containing clauses introduced by different relative pronouns.

44. Write three sentences containing clauses in which the connective is omitted.

45. Write three sentences, using clauses parenthetically.

46. Write sentences, using *as* to introduce a relative clause, also adverbial clauses denoting time, manner, and degree.

47. Write sentences, using *that* to introduce a substantive, an adjective, and an adverbial clause.

48. Write sentences, using *since* to introduce an adjective clause, also adverbial clauses denoting time and cause.

49. Write sentences, using *when*, *where*, *before*, and *after* to introduce both adjective and adverbial clauses.

50. Define a compound sentence.

51. Write three compound sentences in which the members express continuous thought.

52. Write three compound sentences in which the members express contrast.

53. Write three compound sentences in which the members express alternation.

54. Write three compound sentences in each of which one member is inferred from the other.

55. Write three compound sentences in each of which one or both members are complex.

56. Write three compound sentences in each of which one or both members are compound.

57. Write three compound sentences in each of which the connective is omitted.

CHAPTER IX.

THE SENTENCE—EQUIVALENTS.

Words, phrases, and clauses having the same logical value, though differing in construction, are Grammatical Equivalents; as,

1. He walks *rapidly* = he walks *with rapidity*.
2. *Walking* is healthful = *to walk* is healthful.
3. A *wise* man = a man *of wisdom* = a man *who is wise*.
4. She looks *unhappy* = she looks *as if she were unhappy*.
5. A *hot-house* plant = a plant *grown in a hot-house* = a plant *which grew in a hot-house*.
6. This is the time *to study* = this is the time *for studying* = this is the time *that we should study*.
7. *Subduing our passions* is the noblest conquest = *to subdue our passions* is the noblest conquest.

8. He hopes *to go* = he hopes *that he may go*.
9. She requested *that he should leave* = she requested *him to leave*.
10. *When the war was over*, the soldiers returned home = *the war being over*, the soldiers returned home.
11. *The crime was great* and the punishment should have been severe = *as the crime was great*, the punishment should have been severe = *the crime being great*, the punishment should have been severe.

Thus it is seen that equivalents are variously used—that the form of a sentence may be changed without changing its meaning.

Simple sentences are made complex:

I. By expanding words into clauses; as,

1. *Spoken* words cannot be recalled = words *which have been spoken* cannot be recalled.
2. *Entering*, she spoke to those present = *when she entered*, she spoke to those present.
3. It was an *unavoidable* delay = it was a delay *that could not be avoided*.
4. An *honest* man is the noblest work of God = a man *who is honest* is the noblest work of God.

II. By expanding phrases into equivalent clauses.

(1.) *Prepositional phrases*; as,

1. A man *without principle* is despised = a man *who has no principle* is despised.
2. We waited *until sunset* = we waited *until the sun had set*.
3. *By being industrious and economical*, he became rich = *as he was industrious and economical*, he became rich.

(2.) *Participial phrases*; as,

1. *Having finished his work*, he went home = *when he had finished his work*, he went home.
2. Those *living in glass houses* should not throw stones = those *who live in glass houses* should not throw stones.
3. Beauty *devoid of grace*, is a hook without bait = beauty *which is devoid of grace*, is a hook without bait.

(3.) *Infinitive phrases*; as,

1. *To become rich* is his desire = *that he may become rich* is his desire.
2. The man looks *to be innocent* = the man looks *as if he were innocent*.
3. We came early *to see you before school-time* = we came early *that we might see you before school-time*.

(4.) *Phrases in the absolute construction; as,*

1. *He being away, we cannot go on = we cannot go on because he is away.*
2. *The rain having ceased, we departed = when the rain had ceased, we departed.*
3. *The day being bright, many were present = as the day was bright, many were present.*
4. *All things else being destroyed, virtue could sustain itself = though all things else were destroyed, virtue could sustain itself.*

(5.) *Infinitive phrases with subjects; as,*

1. *She requested him to come = she requested that he should come.*
2. *I desire it to be done quickly = I desire that it may be done quickly.*
3. *I recommend you to accept the position = I recommend that you accept the position.*

Simple sentences are made compound by expanding phrases into independent assertions; as,

1. *Youth being short, it should be improved = youth is short, and it should be improved.*
2. *Finding you busy, I did not disturb you = I found you busy, and I did not disturb you.*
3. *The school, being founded upon public sentiment, succeeded = the school was founded upon public sentiment, therefore it succeeded.*

Complex sentences are made compound by expanding clauses into independent propositions; as,

1. *If you do your duty, you will be happy* == *do your duty, and you will be happy.*
2. *Unless you govern your passions, they will govern you* == *govern your passions, or they will govern you.*
3. *Since man has a moral sense, he is an accountable being* == *man has a moral sense, and, therefore, he is an accountable being.*

Compound sentences are made complex by contracting independent propositions into clauses; as,

1. *We grow older, and we grow wiser* == *as we grow older, we grow wiser.*
2. *Trust men, and they will be true to you* == *if you trust men, they will be true to you.*
3. *We assumed the soldier, but we did not lay aside the citizen* == *when we assumed the soldier, we did not lay aside the citizen.*

Compound sentences are made simple by contracting independent propositions into phrases; as,

1. *Truth is mighty and it will prevail* == *truth being mighty, it will prevail.*
2. *The house was founded upon a rock, and it fell not* == *being founded upon a rock, the house fell not.*

3. *He found he could not escape, hence he surrendered* = *finding escape impossible, he surrendered.*

Complex sentences are made simple:

- I. By contracting clauses into equivalent phrases.

(1.) *Prepositional phrases; as,*

1. *If you are patient, you will succeed* = *with patience, you will succeed.*
2. *They fought that they might gain freedom* = *they fought for freedom.*
3. *I had not heard that you were going away* = *I had not heard of your going away.*

(2.) *Participial phrases; as,*

1. *She regrets that she did not read it* = *she regrets not having read it.*
2. *As he returned with a victorious army, he was honored* = *returning with a victorious army, he was honored.*
3. *Truth, though it be crushed to earth, will rise again* = *truth, crushed to earth, will rise again.*
4. *When he had conquered the world, Alexander longed for more worlds to conquer* = *having conquered the world, Alexander longed for more worlds to conquer.*

(3.) *Infinitive phrases; as,*

1. I expected *that I should be gone* = I expected *to be gone*.
2. We came *that we may be instructed* = we came *to be instructed*.
3. He is extravagant *because he wastes his money* = he is extravagant *to waste his money*.
4. *That one does not speak correctly*, denotes a lack of culture = *not to speak correctly*, denotes a lack of culture.

(4.) *Phrases in the absolute construction; as,*

1. *Since the rain is over*, you may go = *the rain being over*, you may go.
2. *When shame is lost*, all virtue is lost = *shame being lost*, all virtue is lost.
3. The cavalry advanced *while the infantry remained behind* = the cavalry advanced, *the infantry remaining behind*.

(5.) *Infinitive phrases with subjects; as,*

1. We desire *that you will come* = we desire *you to come*.
2. I believe *that he is honest* = I believe *him to be honest*.
3. I expected *that it would end so* = I expected *it to end so*.

II. By contracting clauses into equivalent words;
as,

1. Read books *that instruct you* = read *instructive* books.
2. He spoke of days *that are gone* = he spoke of *by-gone* days.
3. Many things *which are lawful* are not expedient
= many things *lawful* are not expedient.
4. It sank to a depth *which cannot be fathomed*
= it sank to a *fathomless* depth.

Sentences are also contracted by ellipsis.

I. Two or more sentences are combined into one by using but once the words common to both; as,

1. John is a good student. Mary is a good student = John and Mary *are good students*.
2. We respect a good man. We love a good man = we respect and love *a good man*.
3. All admire the good. All admire the true. All admire the beautiful = *all admire* the good, the true, and the beautiful.
4. She gave me a beautiful rose. She gave me a large rose. She gave me a red rose = *she gave me a beautiful large red rose*.
5. We are made happy by what we are. We are not made happy by what we have = *we are made happy* by what we are, not by what we have.

II. Two or more short, related sentences are combined by omitting words and contracting independent sentences into words, phrases, or clauses; as,

1. Benjamin West was a painter. He was born in Pennsylvania=
Benjamin West, the painter, was born in Pennsylvania.
2. Thanatopsis is a beautiful poem. It was written by Bryant. It was written in his eighteenth year=
Bryant wrote the beautiful poem, Thanatopsis, in his eighteenth year.
3. A dog saw a child in the water. The dog sprang into the water. The dog brought the child safely to the shore=
a dog, seeing a child in the water, sprang into the water and brought the child safely to the shore.
4. Paul Revere was an active patriot. The British had started for Lexington. He was sent to tell Adams and Hancock this=
Paul Revere, an active patriot, was sent to tell Adams and Hancock that the British had started for Lexington.
5. Columbus saw a distant light. This was about two hours before midnight. He was standing on the fore-castle. He pointed the light out to Pedro. Pedro was a page of the queen's wardrobe=
about two hours before midnight, Columbus, standing on the fore-castle, saw a light, which he pointed out to Pedro, a page of the queen's wardrobe.

III. Words that can be easily supplied are often omitted from dependent clauses, or members of compound sentences; as,

1. He looks as if [*he were*] angry.
2. He is poor, but [*he is*] honest.
3. You are taller than I [*am tall*].
4. My heart whispers [*that*] God is nigh.
5. To live in hearts [*that*] we leave behind is not to die.
6. Some find their bliss in action, some [*find their bliss*] in ease.
7. Our life is not so much threatened as our perceptions [*are threatened*].
8. Washington is called the "Father of his country," and [*he is*] justly so [*called*].
9. Once I took most delight in Montaigne; before that [*I took most delight*] in Shakespeare.

NOTE.—Equivalents deserve special attention, since, by their use, greater variety of expression is gained. Without ellipsis language would be cumbersome in the extreme. The most thoughtful writers make the freest use of ellipsis. Logical force does not require grammatical completeness.

EXERCISE.

I. Change the following simple sentences to equivalent complex sentences:

- (1.) I have many things to tell you.
- (2.) Happiness shared is perfected.
- (3.) That was the work of a life-time.
- (4.) Every truly great man is unique.
- (5.) Noisest fountains run soonest dry.
- (6.) His trials ended, he rests in peace.
- (7.) I was not aware of your being away.
- (8.) Positive men are most often in error.
- (9.) The end of learning is to know God.
- (10.) Being but dust, be humble and wise.
- (11.) Life's great results are something slow.
- (12.) Frequent the company of your superiors.
- (13.) I don't wonder at his being discouraged.
- (14.) He was pardoned on account of his youth.
- (15.) I was happy to learn of your safe arrival.
- (16.) We must love our neighbor to get his love.
- (17.) Ten times conquered, still you may be victor.
- (18.) Criminals are punished for the safety of society.
- (19.) In the race of life, the cradle is the starting place.

- (20.) Gentleness corrects all things offensive in our habits.
- (21.) Good, the more communicated, the more abundant grows.
- (22.) All our faculties may be improved by use.
- (23.) By doing the right, we come to like doing it.
- (24.) We often deceive ourselves by trying to deceive others.
- (25.) Peace of mind being secured, we may smile at fortune.
- (26.) No way has been found for making heroism easy, even for the scholar.
- (27.) A man without earnestness is a mournful and perplexing spectacle.
- (28.) Here was the chair of state, having directly over it a rich canopy.
- (29.) The king's persisting in such a plan, was the height of folly.
- (30.) My story being done, she gave me for my pains a world of sighs.

II. Change the following complex sentences to equivalent simple sentences:

- (1.) It came as the winds come.
- (2.) I shall see you when I return.
- (3.) I believe that he is an honest man.
- (4.) I cannot go unless she goes with me.
- (5.) As time is short, we must not waste it.
- (6.) He that hath knowledge spareth his words.
- (7.) The bird that is cautious avoids the snare.

(8.) The year when Chaucer was born is uncertain.

(9.) While I was seated there, I heard a loud noise.

(10.) He that loves flowers cannot be wholly vicious.

(11.) Socrates declares that virtue is its own reward.

(12.) If we set our desires too high, we cannot compass them.

(13.) My strength is as the strength of ten because my heart is pure.

(14.) One should never refuse to own that he has been in the wrong.

(15.) If we would divine the future, we must study the past.

(16.) Only when we are true do we gain the esteem of others.

(17.) Mercy but murders, since it pardons those who kill.

(18.) All time which has been misspent will one day be regretted.

(19.) If you would hit the mark, you must aim a little above it.

(20.) He that despairs measures Providence by his own little model.

(21.) Kindness to those who are wronged is never without its reward.

(22.) Beauty, when it is unadorned, is adorned the most.

(23.) White garments, as they reflect the rays of the sun, are cool in summer.

(24.) Our forefathers held that taxation without representation was unjust.

(25.) When he had finished his speech, the speaker descended from the platform.

(26.) It is believed that sleep is a diminution in the supply of blood to the brain.

(27.) The tolling of the bells announced that President Garfield had died.

(28.) "The Grand Old Man" is the title which an admiring people have given to Gladstone.

(29.) If we are at peace with God and our own conscience, what enemy among man need we fear?

(30.) If one would speak perfectly well, he must feel that he has got to the bottom of his subject.

III. Change the following simple or complex sentences to equivalent compound sentences:

(1.) A pretended patriot, he impoverished his country.

(2.) The sun rises, the darkness disappearing.

(3.) The house fell not, because it was founded upon a rock.

(4.) The infantry advanced, the cavalry remaining behind.

(5.) When the sea had spent its fury, it became calm.

(6.) As she was entirely overcome with grief, she wept aloud.

(7.) If you take care of the minutes, the hours will take care of themselves.

(8.) Though we desire to live long, we do not want to be old.

(9.) If you do not fill your mind with good thoughts, bad ones will find entrance there.

(10.) Winged thoughts flit through the heart, each leaving its little seed of good or evil.

(11.) The school, by enabling a child to compare himself with others, assists him in finding his place.

(12.) Human progress, which has always been at war with the masses, owes nothing to the timid or the contented.

(13.) If conditions were not disturbed by the compelling power of suggestion from an occasional thinker, we should remain at rest.

(14.) Hands of angels; hidden from mortal eyes, shifted the scenery of the heavens, dissolving the glories of the night into the glories of the dawn.

(15.) He who is false to the present duty, breaks a thread in the loom, the effect of which will be seen when the weaving of a life-time is unraveled.

IV. Change the following compound sentences to equivalent complex or simple sentences:

(1.) The shower is over, and we can go on.

(2.) Trust men, and they will be true to you.

(3.) They are idle, therefore they are unhappy.

(4.) The premises were admitted, and the conclusion followed.

(5.) He made quick use of the moments, and therefore he gained much time.

(6.) Energy is a good thing, but it must be guided by discretion.

(7.) He was often warned of his danger, but he persisted in his course.

(8.) I heard that you wished to see me, and I lost no time in coming to you.

(9.) Nature is full of unknown things, and the opportunities for discovery are still great.

(10.) We tread upon life's broken laws, and murmur at our self-inflicted pains.

(11.) The school compels co-operation with others, and thus it disciplines the child to sacrifices.

(12.) The constant struggle for petty victories contracts a man's mental range, and unfits him for the attainment of great success.

(13.) The boy was going to school, he saw a drove of horses in the street, and he stopped to look at them.

(14.) All at once the sun came out, and poured a very flood of glory about, and gladdened everything upon which it shone.

(15.) He descended from his throne, and ascended the scaffold, and said, "Live, incomparable pair."

V. Do the following work in expanding, contracting, and combining sentences:

1. Write three sentences containing adverbs; expand the adverbs into equivalent phrases.

2. Write three sentences containing infinitives; change the infinitives to participles.

3. Write three sentences containing participial phrases; change the phrases to equivalent infinitive phrases.

4. Write three sentences containing adjectives; expand the adjectives into equivalent clauses.

5. Write three sentences containing prepositional phrases; expand the phrases into equivalent clauses.

6. Write three sentences containing participial phrases; expand the phrases into equivalent clauses.

7. Write three sentences containing infinitive phrases ; expand the phrases into equivalent clauses.

8. Write three sentences containing phrases in the absolute construction ; expand the phrases into equivalent clauses.

9. Write three sentences containing infinitive phrases with subjects ; expand the phrases into equivalent clauses.

10. Write three simple sentences ; expand them into equivalent compound sentences.

11. Write three complex sentences ; expand them into equivalent compound sentences.

12. Write three compound sentences ; contract them into equivalent complex sentences.

13. Write three compound sentences ; contract them into equivalent simple sentences.

14. Write three complex sentences ; contract the clauses into equivalent prepositional phrases.

15. Write three complex sentences ; contract the clauses into equivalent participial phrases.

16. Write three complex sentences ; contract the clauses into equivalent infinitive phrases.

17. Write three complex sentences ; contract the clauses into equivalent independent phrases.

18. Write three complex sentences ; contract the clauses into equivalent infinitive phrases with subjects.

19. Write three complex sentences ; contract the clauses into equivalent words.

20. Write three sentences, using an equivalent word, phrase, and clause.

21. Write a simple sentence ; expand it into an equivalent complex sentence ; into an equivalent compound sentence.

22. Write a compound sentence ; contract it into an equivalent complex sentence ; into an equivalent simple sentence.

23. Write two sentences ; combine them into one sentence containing a compound subject. .

24. Write two sentences ; combine them into one sentence containing a compound verb.

25. Write three sentences ; combine them into one sentence in which the object of the verb is compound.

26. Write three sentences ; combine them into one sentence having a compound modifier.

27. Write two sentences ; combine them into an equivalent simple sentence.

28. Write three sentences ; combine them into an equivalent simple sentence.

29. Write two sentences ; combine them into an equivalent complex sentence.

30. Write three sentences ; combine them into an equivalent complex sentence.

31. Write three sentences illustrating the use of ellipsis in dependent clauses.

32. Write three sentences illustrating the use of ellipsis in members of compound sentences.

THE VILLAGE BLACKSMITH.

BY HENRY W. LONGFELLOW.

I.

Under a spreading chestnut tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

II.

His hair is crisp, and black, and long;
His face is like the tan;
His brow is wet with honest sweat.
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

III.

Week in, week out, from morn to night,
You can hear his bellows blow;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell
When the evening sun is low.

IV.

And children, coming home from school,
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.

V.

He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach;
He hears his daughter's voice
Singing in the village choir,
And it makes his heart rejoice.



THE VILLAGE BLACKSMITH.

VI.

It sounds to him like her mother's voice,
 Singing in Paradise!
 He needs must think of her once more—
 How in the grave she lies;
 And with his hard, rough hand, he wipes
 A tear out of his eyes.

VII.

Toiling, rejoicing, sorrowing,
 Onward through life he goes;
 Each morning sees some task begin,
 Each evening sees it close;
 Something attempted, something done,
 Has earned a night's repose.

VIII.

Thanks, thanks to thee, my worthy friend,
 For the lesson thou hast taught!
 Thus, at the flaming forge of life,
 Our fortunes must be wrought;
 Thus, on its sounding anvil, shaped
 Each burning deed and thought!

THE VILLAGE BLACKSMITH.

Study the poem carefully.

Read it aloud.

Paraphrase it.

Commit the poem to memory.

Describe the blacksmith as you know him.

Study the poem, stanza by stanza, as to kinds of sentences, clauses and phrases.

Tell what each clause denotes.

Tell what each phrase describes.

Note the use of adjectives as predicate-complements.

Note adverbial use of "*week in*," "*week out*."

Object of "*can hear*"? Syntax of "*bellows*"?
 Syntax of "*him swing his heavy sledge*"?
 Syntax of "*him*"? Syntax of "*sledge*"?
 Participial use of "*ringing*"? "*coming*"?
 Adverbial use of "*home*"?
 Syntax of "*to see the flaming forge*"?
 Syntax of "*catch*"? Syntax of "*singing*"?
 Case of "*heart?*" Case of "*heart rejoice?*"
 Use of participles in VII?
 Name other poems Longfellow has written.

HENRY WADSWORTH LONGFELLOW.

Henry Wadsworth Longfellow was born in Portland, Me., February 27, 1807. His father and mother were of English stock, his mother being a descendant of "John Alden and Priscilla".

Longfellow early showed a taste for reading, as also a disposition to compose. The "Battle of Lowell's Pond" was his first poem, written when he was thirteen.

He entered Bowdoin College at the age of fourteen, graduating in 1825. Shortly after graduating he was elected Professor of Modern Languages in his Alma Mater. Previous to entering upon this work, he spent three years in study and travel in Europe. After teaching five and one-half years in Bowdoin, Harvard University in 1834 elected him to the chair of Modern Languages, which position he held for nineteen years.

On resigning this position he devoted his entire time to literature. "Evangeline" and "Hiawatha" are considered the best of his longer poems. Longfellow is considered the typical American poet. He died at Cambridge in 1882.

CHAPTER X.

THE SENTENCE—CONCORD.

Concord is the proper relation of words used in a sentence.

NOTE.—In English there are comparatively few changes in form to denote agreement. The construction of the sentence depends, not upon word-forms, but upon the laws of order and of reason.

The following are the principal rules for the agreement of words:

I. The subject of a finite verb* is in the nominative case; as,

1. *She* is taller than *I*.
2. *That* is not for such as *we*.
3. *He* cannot go nor *she* either.
4. *You* can do it as well as *she*.
5. *Who* do you think called to-day?
6. *I* will give this to *whoever* wants it.
7. What were *you* and *he* talking about?
8. *They* that seek me early shall find me.
9. *I* saw the man *who* it is believed did it.
10. *She* and her *mother* are coming to-morrow.

II. The verb to be takes the same case after it as before it; as,

1. *It* is *I*.
2. *That* was not *she*.
3. I took *you* to be *him*.
4. I believe *it* to be *them*.
5. Is *it we* you want to see?
6. I cannot think *it* was *they*.
7. *Who* do you think *it* was?
8. *Whom* did you suppose *it* to be?
9. This *woman* might have been *she*.
10. *It* could not have been *he* who said that.

III. The object of a transitive verb, of a preposition, or of a participle, is in the objective case; as,

1. She called *him* and *me*.
2. Is this for *him* or *her*?
3. *Whom* can I trust, if not *her*?
4. *Whom* does your son look like?
5. I do not know *whom* we shall see.
6. *Them* that honor me, I will honor.
7. To *whom* does he refer, *you* or *me*?
8. The ocean lies between *them* and *us*.
9. Trusting *her*, I have been deceived.
10. They did not think of seeing *him* or *me*.

IV. The subject of an infinitive is in the objective case; as,

1. She requested *him* to come.
2. We invited *them* to go with us.
3. He ordered *it* to be brought up.
4. Why did you not ask *her* to do it?
5. For *me* to do so would not be right.
6. There is still time enough for *him* to go.

V. Appositives are in the same case as the nouns which they modify; as,

1. Your friend, *he* whom you expected, has come.
2. It was Miss E., *she* who was here once before.
3. I met Miss E., *her* of whom we were speaking.
4. Ask your mother, *her* who is your best friend.
5. He was the son of Dr. West, perhaps *him* who published Pindar at Oxford.

VI. The verb must agree with its subject in person and number; as,

- | | |
|--------------------------------|------------------------------|
| 1. The fish <i>swims</i> . | The fishes <i>swim</i> . |
| 2. He <i>is</i> here. | They <i>are</i> here. |
| 3. I <i>am</i> not sure. | <i>Are</i> you sure? |
| 4. She <i>writes</i> well. | The girls <i>write</i> well. |
| 5. I <i>was</i> late. | We <i>were</i> late. |
| 6. Thou <i>reasonest</i> well. | You <i>reason</i> well. |

It should be remembered that the meaning rather than the form of the subject determines whether the verb shall have the singular or the plural form; as,

1. News *is* scarce.
2. The deer *are* in the park.
3. The deer *is* a beautiful animal.
4. Enough *is* as good as a feast.
5. Enough *were* present to make a quorum.
6. Several species *grow* near here.
7. This species *grows* in warm climates.
8. Mathematics *is* his favorite study.
9. A number of persons *were* injured.
10. The number of persons injured *was* ten.
11. The class [as a whole] *is* a large one.
12. The class [as individuals] *are* all studying.
13. No pains *was* spared to make it a success.
14. "The Adventures of Captain Bonneville" *was* written by Washington Irving.

When, by transposition or intervention of parts, the subject is somewhat obscured, care must be taken not to violate this rule; as,

1. There *go* John and James.
2. Yonder *come* my neighbor and his daughter.
3. There *were* left only my brother and I.
4. *Do* your father and mother *expect* to go soon?

5. Not one of the boys *is* absent.
6. Within *stand* two cloaked figures.
7. Every one except two *has* the lesson.
8. What sounds *has* each of the vowels?
9. Each of these expressions *is* incorrect.
10. Whence *came* all this strife and bloodshed?
11. The appearance of the clouds *indicates* rain.
12. A variety of pleasing objects *charms* the eye.
13. The condition of the roads *was* such that we could not go on.

In general, two or more singular subjects connected by *and* require a plural verb; connected by *or* or *nor* they require a singular verb; as,

1. Either she or her sister *has* it.
2. To be or not to be *is* the question.
3. *Does* he or his brother *expect* to go?
4. The father or the son *goes* every day.
5. Honor and shame from no condition *rise*.
6. *Were* he and John ready when you arrived?
7. To profess and to possess *are* different things.
8. Neither poverty nor great wealth *is* desirable.
9. Our peace and happiness *depend* upon ourselves.
10. *Do* not our safety and welfare *demand* unity?
11. Life, liberty, and the pursuit of happiness *are* inalienable rights.

When connected subjects have a singular meaning, when they are taken distributively, or when one is more prominent in thought than the others, the verb is singular; as,

1. Why *is* dust and ashes proud?
2. The poet, essayist, and critic *writes* as follows.
3. A great hue and cry *was* raised.
4. Not a day, not an hour but *has* its duty.
5. Every man, woman, and child *was* lost.
6. Her grace, her wit, her beauty *charms* all.
7. He, and also his brother, *has* gone.
8. All work and no play *makes* Jack a dull boy.
9. Not failure, but low aim, *is* crime.
10. Morality, as well as vice, *is* a growth.

When there are two or more subjects of different numbers and persons, the verb generally agrees with the one nearest it, or with the one most prominent in thought; as,

1. Neither you nor he *comes* often.
2. Either you or I *am* in the wrong.
3. John or his sisters *are* going.
4. *Are* you or your brother coming?
5. He, and not I, *is* to blame.
6. They, as well as he, *have* made errors.
7. Thought, not the schools, *makes* the scholar.

VIII. A pronoun must agree with its antecedent in person, gender, and number; as,

1. Every man has received *his* pay.
2. Not a woman is here but will do *her* part.
3. The soldier was borne to *his* rest.
4. The nightingale was singing *her* song.
5. The books were not put into *their* places.
6. Each of the books must be put into *its* place.
7. Cyrus knew all the soldiers of *his* army and could call *them* by *their* names.
8. The friends *that thou* hast and *their* adoption tried, grapple *them* to *thy* soul.

When the gender of the antecedent is indefinite, the masculine form of the pronoun is used; as,

1. If any one can answer, let *him* do so.
2. Each one must do *his* work for *himself*.
3. No one knows how hard it is until *he* has tried.
4. Every citizen should love *his* own country.
5. There is no body but has *his* trials.
6. Let every one in favor raise *his* hand.
7. If any pupil has finished *his* work, *he* may go.
8. Every one complains of *his* memory, but no one of *his* defective judgment.

When the pronoun represents two or more singular antecedents, it is generally:

I. Plural, if the antecedents are taken collectively; as,

1. You and I must do *our* part.
2. John and Mary are studying *their* lessons.
3. Purpose, perseverance, and industry will have *their* reward.

II. Singular, if the antecedents are taken distributively; as.

1. Neither John nor James has *his* lesson.
2. Each day and each hour brings *its* duties.
3. Every man, woman, and child does *his* part.
4. I never loved a tree or flower but *it* was the first to fade away.
5. Not an officer, not a soldier, not a camp follower, escaped injury to *his* health.

When the antecedent is a collective noun, the pronoun is singular if the noun gives the idea of unity, plural if the individuals are considered; as,

1. The army has lost *its* leader.
2. Every family has *its* peculiarities.
3. The family are on *their* way to Europe.
4. The congregation are in *their* pews.
5. Each congregation likes *its* minister the best.
6. The committee has made *its* report.
7. The committee could not make up *their* minds.

When the pronoun represents two or more antecedents of different persons or numbers, it agrees with the one nearest it, or with the one most prominent in thought; as,

1. Neither you nor he has *his* book.
2. Either she or her sisters brought *their* work.
3. John, but not the others, has *his* lesson.
4. If he or his brothers are there tell *them* this.
5. The father, as well as the sons, does *his* duty.
6. Neither he nor his friends spend much of *their* time reading good books.
7. They, and you also, should have given *their* attention to this matter.

VIII. The tense of the verb must harmonize with the time indicated by other parts of the sentence; as,

1. I *saw* him *yesterday*.
2. I *have* not seen him *to-day*.
3. He *said* that he *was* not going.
4. I *should* be glad if she *would* do it.
5. I *had hoped* you *would* be my friend.
6. If this *should* be done, I *would* leave.
7. If you *are* not careful, you *may* drop it.
8. I *shall* be much pleased if you *will* finish it.
9. *Last week* he *was* absent several days, and *this week* he *has been* absent every day.

When a general truth is to be expressed the verb should be in the present tense, irrespective of any other verb in the sentence; as,

1. The infidel denied that God *exists*.
2. He began to realize that life *is* short.
3. Galileo maintained that the earth *moves*.
4. He taught that virtue *is* its own reward.
5. He proved that gold *is* heavier than iron.

IX. After the past tense of the verb the present infinitive should be used, except when the time indicated by the infinitive is prior to that indicated by the verb; as,

1. I intended *to write* you.
2. I hoped *to be* able to go sooner.
3. I expected *to call* before this time.
4. I meant *to visit* Paris while abroad.
5. He appeared *to have seen* better days.
6. I believed you *to have been* misrepresented.
7. He rejoiced *to have been born* in America.

X. Adjectives that imply number must agree in number with the nouns which they modify.

1. I prefer *this* kind of apples.
2. I do not like *that* sort of hats.
3. *That* kind of friends is worth having.
4. I have not seen him *these* twenty years.

EXERCISE.

NOTE.—Use pronouns in the exercises illustrating case.

1. Write three sentences illustrating the principle that the subject of a finite verb is in the nominative case.

2. Write three sentences illustrating the use of the nominative case after the verb *be*.

3. Write three sentences illustrating the use of the objective case after the verb *be*.

4. Write three sentences illustrating the principle that the object of a transitive verb is in the objective case.

5. Write three sentences illustrating the use of the objective case after prepositions.

6. Write three sentences in which appositives are used in the nominative case.

7. Write three sentences in which appositives are used in the objective case.

8. Write three sentences, using subjects in the third person singular; change to plural.

9. Write three sentences, using singular subjects modified by adjuncts containing plural nouns.

10. Write three sentences, using as subjects words which are plural in form but singular in meaning.

11. Write three sentences, using as subjects collective nouns that require singular verbs.

12. Write three sentences, using as subjects collective nouns that require plural verbs.

13. Write three sentences illustrating the use of a plural verb after two or more singular subjects connected by *and*.

14. Write three sentences illustrating the use of a singular verb after two or more singular subjects connected by *or* or *nor*.

15. Write three sentences illustrating the correct use of the verb after two or more subjects that are singular in meaning.

16. Write three sentences, using in each two or more subjects taken distributively.

17. Write three sentences showing the correct use of the verb with two or more subjects when one is more prominent in thought than the others.

18. Write three sentences showing the correct use of the verb with two or more subjects of different numbers.

19. Write three sentences showing the correct use of the verb with two or more subjects of different persons.

20. Write three sentences illustrating the agreement of the pronoun with its antecedent.

21. Write three sentences illustrating the use of the pronoun with antecedents of indefinite gender.

22. Write three sentences showing the agreement of the pronoun with two or more antecedents taken collectively.

23. Write three sentences showing the agreement of the pronoun with two or more antecedents taken distributively.

24. Write three sentences in which singular pronouns refer to collective nouns.

25. Write three sentences in which plural pronouns refer to collective nouns.

26. Write three sentences in which pronouns refer to two or more antecedents of different persons.

27. Write three sentences in which pronouns refer to two or more antecedents of different numbers.

28. Write three sentences in which present infinitives are used after the past tense of the verbs.

29. Write three sentences in which present-perfect infinitives are used after the past tense of the verbs.

30. Write three sentences illustrating the agreement of the verbs with time indicated in other parts of the sentences.

31. Write three sentences illustrating the agreement of the principal verbs with those in subordinate clauses.

32. Write three sentences in which the principal verbs are in the past tense, and those in subordinate clauses state general truths.

33. Write three sentences showing the agreement of adjectives with the nouns which they modify.

CHRISTMAS BELLS.

1. Study this picture carefully.
 2. Describe it orally, then write your thoughts.
 3. Notice the swirl of motion passing from the bells into the figures of the angels,—the heralds of “Good-will to man!”
 4. What do the birds flitting about suggest?
 5. Notice the carved gargoyle in the foreground that suggests the cathedral. You can almost hear the Christmas chimes ring out their joyous peals.
 6. Can you express thoughts and feelings in a picture that cannot be expressed in words? Explain.
-

THE NEW YEAR.

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light;
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow;
The year is going, let him go:
Ring out the false, ring in the true.

Ring out the grief that saps the mind,
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out a slowly dying cause,
And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.



CHRISTMAS BELLS.

Ring out the want, the care, the sin,
 The faithless coldness of the times;
 Ring out, ring out my mournful rhymes,
 But ring the fuller minstrel in.

Ring out old shapes of foul disease;
 Ring out the narrowing lust of gold,
 Ring out the thousand wars of old,
 Ring in the thousand years of peace.

Ring in the valiant man and free,
 The larger heart, the kindlier hand;
 Ring out the darkness of the land
 Ring in the Christ that is to be.

—*Alfred Tennyson.*

THE NEW YEAR.

1. Read the poem carefully; get the thought perfectly, and then commit it to memory. Why be sure of the thought before committing it to memory?
2. State the mood of the verbs.
3. Give syntax of "*bells*," "*sky*," "*cloud*," "*light*."
4. Syntax of "*him*" in last line of first stanza.
5. Give syntax of following words in second stanza: "*old*," "*new*," "*bells*," "*snow*," "*false*," "*true*."
6. In third stanza, give syntax of "*that saps the mind*;" of "*that*" and "*mind*"; of "*to all mankind*."
7. What kind of sentence is the fourth stanza? Why? Give syntax of "*out*," "*slowly*," "*of party strife*."
8. Compare and give degree of "*sweeter*," "*purser*," "*nobler*."
9. In seventh stanza give syntax of "*rhymes*."
10. In eighth stanza give syntax of "*sorrowing*," "*wars*," "*years*," "*of peace*."
11. In ninth stanza give syntax of "*darkness*;" of "*that is to be*."
12. Write the thoughts of this poem in prose.

CHAPTER XI.

THE SENTENCE—ORDER.

Order is such an arrangement of words in the sentence as will most clearly and forcibly express the meaning intended.

Since there is but little inflection in English, relation is shown by the position of the grammatical terms; order is, therefore, a matter of great importance.

The natural order of the sentence is:

I. Subject, preceded by word modifiers and followed by phrase and clause modifiers;

II. Predicate—the verb followed by its complement or object and modifiers; as,

1. *The gentle rain refreshed the thirsty flowers.*
2. *The love of the beautiful is taste.*
3. *A beautiful grove of oranges grew near.*
4. *Many ills that we hoard in our hearts are ills because we hoard them.*
5. *Only the noble lift willingly with their whole strength at the general burden.*

The natural order of the sentence may be changed:

I. To ask questions, to give commands, or to express emotion; as,

1. What is the news?
2. When shall we be free?
3. Go to the ant, thou sluggard.
4. Oh, what a cruel fate is mine!
5. How unsearchable are His ways!
6. Come unto me, all ye that labor.

The interrogative, imperative, and exclamatory forms of the sentence are frequently introduced into discourse merely to arrest attention, or to heighten rhetorical effect.

II. To give greater strength, variety, and beauty to expression; as,

1. A mighty king was he.
2. There comes your friend.
3. What man dares, I dare.
4. Blessed are the pure in heart.
5. A lovelier scene I never saw.
6. The bribe I scorn, and you I despise.
7. Uneasy lies the head that wears a crown.
8. Down swept the chill wind from the north.
9. Sweet it is to have done the thing one ought.

Sentences out of their natural order are inverted or transposed. Great liberty is allowed in the matter of transposition so long as clearness is not sacrificed.

A general rule for order is that emphatic words should be given prominent positions—usually at the beginning or at the end of the sentence.

Clearness requires that all modifiers be so placed as to throw their force unmistakably upon the words which they are intended to modify.

POSITION OF ADJECTIVES.

Adjectives usually precede the words which they limit or describe; as,

A little learning is a dangerous thing.

A great man is a new statue in every attitude.

The silken, sad, uncertain rustling of each purple curtain thrilled me.

Adjectives may follow the words which they limit or describe:

I. When they are complicated; as,

A foeman worthy of his steel.

A man wise in his own conceit.

A face more fair a form more sweet.

His wife, stout, ruddy, and dark browed.

II. For the sake of emphasis or euphony; as,

This is the forest *primeval*.

That will be joy *unspeakable*.

All things are directed by a power *divine*.

Ayr, *gurgling*, kissed its pebbled shore,

O'erhung with wild woods, *thickening, green*.

A series of adjectives of equal rank are usually arranged in order of their length, beginning with the shortest; as,

A *tall, graceful, beautiful* girl entered.

It was a *dark, stormy, terrible* night.

He had a *shy, sensitive, unassuming* disposition.

In a series of adjectives of unequal rank, the one most closely modifying the noun should stand next to it; as,

I heard a *beautiful little* bird singing.

Two intelligent young men were elected.

That unfortunate old blind man deserves pity.

Adjectives should be placed near the words which they limit or describe; as,

1. A basket of *fresh* eggs [not a *fresh* basket].
2. Ladies' *silk* gloves [not *silk* ladies' gloves].
3. The first *three* lines [not the *three* first lines].
4. A pair of *beautiful* vases [not a *beautiful* pair].
5. Birds' *sweet* voices [not *sweet* birds' voices].

POSITION OF ADVERBS.

The adverb may either precede or follow the verb according to the sense or the sound; as,

1. Sow the seed *early*.
2. He *slowly* left the room.
3. He left the room *slowly*.
4. She *always* obeys her parents.
5. She obeys her parents *cheerfully*.
6. The lad *early* showed signs of genius.
7. The pupil answers the questions *promptly*.
8. The pupil *generally* answers the questions.

For the sake of emphasis, the adverb is often placed at the beginning of the sentence; as,

Here I stand.

Down it came.

Merrily we roll along.

Silently the years go by.

Gaily rode the hunters homeward.

Slowly and *sadly* we laid him down.

In compound tenses the adverb usually comes between the parts of the verb; as,

He has *recently* been appointed.

You must *carefully* correct your errors.

The subject of an imperative sentence is *not usually* expressed.

But adverbs should not separate the parts of an infinitive; as,

1. He has to wait *patiently* [not to *patiently* wait].
2. We hope to land *safely* [not to *safely* land].
3. I meant *never* to do that again [not to *never* do that again].
4. You ought *at least* to be grateful [not to *at least* be grateful].
5. Visitors are requested *not* to handle the articles [not to *not* handle the articles].

Only, whether used as an adjective or as an adverb, is very often misplaced.

It should generally immediately precede the word or words which it modifies; as,

1. Read *only* the best books.
2. I saw *only* him [no one else].
3. I saw him *only* a few minutes.
4. I have read my lesson *only* once.
5. We have *only* five minutes to wait.
6. I *only* saw him [did not speak to him].
7. I have *only* read my lesson [not studied it].
8. I have read *only* my lesson [nothing else].

Even, *merely*, *scarcely*, *chiefly*, *at least*, and some other words, require similar care in placing them so that the meaning can not be mistaken.

Not is sometimes made to modify the predicate when it should modify the subject; as,

1. All that glitters is *not* gold [meaning that gold does not glitter].
2. *Not* all that glitters is gold [the meaning intended].
3. Every thing he says can *not* be believed [nothing he says is true].
4. *Not* every thing he says can be believed [he says some things that are not true].
5. Every one that comes is *not* admitted [excluding all].
6. *Not* every one that comes is admitted [excluding some].

In adversative sentences *not* must follow the words that apply to both the contrasted parts; as,

1. He desires *not* wealth, but fame.
2. I wish *not* to be unkind, but to correct a fault.
3. It is our desire *not* to injure him, but to restrain him.
4. The purpose of the school is *not* to destroy the child's individuality, but to cultivate it.
5. The success of the enterprise depends, *not* upon skill, but upon daring.
6. Teachers should wish *not* to be masters, but sympathetic guides and companions.

Similar care must be taken as to the position of *not only—but*, *not—but only*, *not only—but also*; as,

1. I have seen *not only* him, *but also* his brother.
2. I have *not only* seen him, *but* heard him.
3. I have read *not only* this book, *but also* others.
4. I have *not only* read the book, *but* I have studied it carefully.
5. I did *not* read the book, *but only* glanced it over a little.

Adverbs must be so placed that the meaning will be perfectly clear; as,

1. I have *often* thought of joining the church [not have thought of joining the church *often*.]
2. He has *several times* come near dying [not come near dying *several times*].
3. His escape seems *almost* miraculous [not *almost* seems miraculous].
4. Customers have *gradually* ceased going there [not have ceased going there *gradually*].
5. I see *clearly* how it happened [not how it happened *clearly*].
6. I *fully* appreciate your kindness to me [not appreciate your kindness to me *fully*].
7. That will *unquestionably* cause trouble [not will cause trouble *unquestionably*].

POSITION OF PHRASES AND CLAUSES.

Phrases and clauses, both adjective and adverbial, must be so placed as to avoid ambiguity—generally as near as possible to the words which they modify.

The following errors are due to a disregard of the foregoing rule:

1. The earth appears to be flat *on the map*.
2. He examined the book which was given him *with great interest*.
3. It has been my intention to finish the work *every day this week*.
4. I saw the procession pass by the house, *standing in the yard*.
5. A charitable lady wishes to adopt a little boy *with a small family*.
6. The child ran and screamed the moment it saw the dog *trembling from head to foot*.
7. The boy received a large reward *for his bravery*, and the praise of all.
8. He took a book from the library *that he had never read*.
9. He hath made him to be sin for us, *who knew no sin*.
10. I could not tell you, *if you should ask me*, what I want.

The sentences should read:

1. *On the map*, the earth appears to be flat.
2. He examined *with great interest* the book which was given him.
3. It has been my intention *every day this week* to finish the work.
4. *Standing in the yard*, I saw the procession pass by the house.
5. A charitable lady *with a small family* wishes to adopt a little boy.
6. The child, *trembling from head to foot*, ran and screamed the moment it saw the dog.
7. The boy received, *for his bravery*, a large reward and the praise of all.
8. He took from the library a book *that he had never read*.
9. He hath made him *who knew no sin* to be sin for us.
10. *If you should ask me*, I could not tell you what I want.

The word which a participial phrase modifies should not be omitted from the sentence; as,

1. *Climbing to the top of the hill*, a ship was seen far out at sea.
2. *Hoping to hear from you soon*, believe me, very truly yours.

3. *Being early killed*, I sent a party in search of his mangled body.
4. *Desiring an early start*, the horse was saddled by five o'clock.
5. *Reaching the top of the mountain*, a most beautiful scene met our view.

The corrected sentences are:

1. *Climbing to the top of the hill*, we saw a ship far out at sea.
2. *Hoping to hear from you soon*, I am yours very truly.
3. *He being early killed*, I sent a party in search of his mangled body.
4. *The traveler desiring an early start*, the horse was saddled by five o'clock.
5. *Reaching the top of the mountain*, we beheld a beautiful scene.

PRONOUN AND ANTECEDENT.

The antecedent of a personal pronoun must be clearly indicated. The following sentences are ambiguous:

1. Elsie's mother died when *she* was very young.
2. The boy asked his father how old *he* was.
3. If the girl has deceived her mother *she* will be unhappy.

4. If fresh milk does not seem to agree with the child, boil *it*.
5. John met an old school-mate the other day, and *he* knew *him* at once.
6. The horses were speedily harnessed by two small boys, and then *they* ran off to a game of foot-ball.

Ambiguity may be avoided sometimes by repeating the antecedent, sometimes by changing an indirect to a direct quotation, and sometimes by recasting the sentence; as,

1. Elsie's mother died when Elsie was very young.
2. The boy asked, "How old are you, father?"
3. If the girl has deceived her mother, her mother will be unhappy; or, the girl will be unhappy if she has deceived her mother.
4. If fresh milk does not seem to agree with the child, boil the milk.
5. The other day John met an old school-mate, whom he knew at once.
6. The horses were speedily harnessed by two small boys, and then the boys ran off to a game of foot ball.

EXERCISE.

1. Explain why order is of great importance in the English sentence.
2. Write three sentences in the natural order; change them to the interrogative form.
3. Write three sentences in the natural order; change them to the imperative form.
4. Write three sentences in the natural order; change them to the exclamative form.
5. Write three sentences introduced by adverbs.
6. Write three sentences introduced by attributive complements.
7. Write three sentences in which the objects come before the verbs.
8. Write three sentences containing nouns preceded by adjectives.
9. Write three sentences containing nouns followed by adjectives.
10. Write three sentences containing a series of adjectives of equal rank.
11. Write three sentences containing a series of adjectives of unequal rank.
12. Write three sentences illustrating the correct use of the adverb after the verb.

13. Write three sentences in which the adverbs properly precede the verbs.

14. Write three sentences, using adverbs to modify verbs in compound tenses.

15. Write three sentences containing adverbs which modify infinitives.

16. Write three sentences illustrating the correct use of *only*.

17. Show how the meaning of a sentence may be varied by changing the position of *only*.

18. Write three sentences in which *not* properly modifies the subject.

19. Illustrate the correct use of *not* in adversative sentences.

20. Show how the meaning of a sentence may be changed by changing the position of *not*.

21. Write sentences illustrating the correct use of *not only—but*, *not—but only*, *not only—but also*.

22. Show how the meaning of a sentence may be changed by changing the position of *not only—but*, *not—but only*, or *not only—but also*.

SIR EDWIN LANDSEER.

Sir Edwin Landseer, the famous painter of animals, was born in London, in 1802. From his earliest childhood he loved animals and he loved the open fields. These two delights made him a keen observer of all his surroundings.

At the age of six he made sketches of animals that were considered remarkably clever. He would sketch in the fields for hours at a time. All animals loved him and seemed to know at once that he was their friend.

His father taught him to etch, and at seven he drew and etched the heads of a lion and a tiger. At the age of thirteen he drew a magnificent St. Bernard dog. One writer says: "It is really one of the finest drawings of a dog that has ever been produced." The story is told that when a large dog entered the room where the picture was hung, he became greatly excited and growled as if face to face with an enemy.

In 1837 he painted the picture "The Highland Shepherd's Chief Mourner." It represents the interior of a Highland home, the coffin of the shepherd in the center of the room.

His only mourner is the dog who rests his head upon the coffin. A well-worn bible is on a stool in front with a pair of spectacles. Ruskin calls this picture "one of the most perfect poems or histories of modern times."

Note the close pressure of the dog's heart against the wood; the convulsive clinging of the paws, which has dragged the blanket partly off; the powerlessness of the head, laid close and motionless upon its folds; the fixed and tearful fall of the eye in its utter hopelessness; the rigidity of repose which shows that there has been no motion nor change in the trance of agony since the last blow was struck on the coffin lid; the undying faithfulness of a great dog.



THE HIGHLAND SHEPHERD'S CHIEF MOURNER.

SIR EDWIN LANDSEER.

Note to Pupil:

Study this beautiful picture carefully. Be able to describe it so perfectly that one who has not seen it will imagine the scene. Describe the objects in the room. What is the central object? Do you think most of the dead shepherd or of the mourning dog? What is gained by having the hat and stick upon the floor in the foreground? Does the chair at the left add anything to the effect? Where is the window? Notice the light and shade in the picture. Try to describe this picture in a composition. Try to draw a scene from your own experience and surroundings which will tell a story as vividly as Landseer does in "The Highland Shepherd's Chief Mourner." Read more about this great artist and make a collection of his pictures.

CHAPTER XII.

THE SENTENCE—CAPITALIZATION— PUNCTUATION.

CAPITALIZATION.

The following are the principal rules for the use of capital letters:

Begin with a capital—

- I. The first word of every sentence.
- II. The first word of every line of poetry.
- III. The first word of a quotation, maxim, or question, introduced in the direct form; as,

Emerson says, “*Trust thyself.*”

Remember the maxim, “*Time is money.*”

Ask yourself this question: *Am I making the most of my opportunities?*

- IV. The first word of each statement in a series, when formally enumerated; as,

The essay will be marked on the following things: 1. *Thought*; 2. *Composition*; 3. *Conciseness*; 4. *Neatness*.

V. Proper nouns or words directly derived from proper nouns; as,

Emerson.

William Cullen Bryant.

Cape of Good Hope. *Jeffersonian simplicity.*

VI. Names applied to Deity, and usually pronouns referring to God; as,

Jehovah.

The Eternal Goodness.

Our Father.

O Thou that hearest prayer!

VII. Names of months, days of the week, and holidays; as,

January.

Sunday.

Thanksgiving.

Christmas.

VIII. Every important word in the title of a book, essay, poem, etc.; as,

The Forest Hymn.

The Dignity and Value of Knowledge.

The Decline and Fall of the Roman Empire.

IX. The name of an important event in history or of an epoch of time; as,

The Rebellion.

The War of the Roses.

The Middle Ages.

The Centennial Exposition.

X. Titles of office or honor, when applied to particular persons or used in connection with proper names; as,

<i>Lord</i> Byron.	<i>Chief Justice</i> Marshall.
<i>Uncle</i> John.	<i>Hon.</i> Charles Sumner.
<i>Madame</i> de Staël.	Alexander the <i>Great</i> .

XI. The name of a religious sect or a political party; as,

<i>Methodists</i> .	The <i>Tories</i> .
A <i>Catholic</i> .	The <i>Republican</i> party.

XII. Common nouns, strongly personified; as,

O *Life!* how pleasant is thy morning.
 Hail, *Winter*, seated on thine icy throne!
 All orators are dumb when *Beauty* pleads.

XIII. Any point of the compass, when it denotes a section of country; as,

The *West* is being rapidly developed.
 They went from the *East* to the *South*.
 The words **I** and **O** should always be capitals.

PUNCTUATION.

THE PERIOD. (.)

The period is used:

I. To mark the completion of a declarative or an imperative sentence; as,

Each day is a little life. Love all, trust few.

II. To denote an abbreviation; as,

U. S. Aug. 5. Gen. U. S. Grant.

Prof. J. H. Canfield, A. M., University of Kansas.

III. After headings, titles, or signatures; as,

English Grammar. The Noun. John Smith.

THE INTERROGATION POINT. (?)

The interrogation point is used:

I. After interrogative sentences; as,

What time is it?

Who is the greatest living author?

II. After questions that are quoted in the direct form; as,

She asked, "Whom do you want to see?"

I enquired "Can I do any thing to help you?"

III. After interrogative expressions within the sentence; as,

Was it horror?—or ecstasy?—or both in one?

THE EXCLAMATION POINT. (!)

The exclamation point is used:

I. After exclamative sentences; as,

How blessings brighten as they take their flight!

O that men should put an enemy into their mouths
to steal away their brains!

II. After interjections and exclamative phrases expressing strong emotion; as,

Oh, how shall we escape!

O Winter! I crown thee king of intimate delights.

Pr'ythee see there! behold! look! lo!

THE COLON. (:)

The colon is used:

I. To separate the two principal members of a compound sentence, if either member contains a semicolon; as

Homer was the greater genius; Virgil, the better artist: in the one, we most admire the man; in the other, the work.

II. To separate from a complete sentence an explanatory clause; as,

Do not expect perfect happiness: God grants no such thing to any mortal man.

Never flatter people: leave that to such as mean to betray them.

III. After the formal introduction of a quotation or a series of statements; as,

Remember these wise words of Franklin: "Dost thou love life? Then do not squander time, for that is the stuff life is made of."

The merits of the book are these: first, it contains valuable information; second, it is well written; third, it is beautifully printed.

THE SEMICOLON. (;)

The semicolon is used:

I. To separate members when the connection in thought is not close; as,

Cease to do evil; learn to do well.

I was born an American; I shall live an American; I shall die an American.

II. To separate phrases and clauses in a series, having a common grammatical dependence; as,

To give an early preference to honor above gain;
to despise every advantage which cannot be
attained without dishonest arts; to brook
no meanness and stoop to no dissimulation,
—are the indications of a great mind.

Science declares, that no particle of matter can
be destroyed; that each atom has its place
in the universe; and that, in seeking that
place, each obeys a certain fixed law.

III. Before *as*, *to-wit*, *namely*, etc., when introducing illustrative clauses; as,

The simplest form of the sentence consists of two
words; as, Birds fly.

Greece has given us three great historians; namely,
Herodotus, Xenophon, and Thucydides.

THE COMMA. (,)

The comma is used:

I. Between short members of compound sentences, when closely connected in thought; as,

Duties are ours, but events are God's.

Prosperity gains friends, and adversity tries them.

II. To separate the subject from the predicate when the former is long or complicated; or when the subject ends, and the predicate begins, with a verb; as,

Whatever he does, is well done.

He who comes up to his own idea of greatness, must have a very low standard.

To maintain a steady course amid all the adversities of life, marks a great mind.

III. To set off adjective phrases or clauses when they are not restrictive; as,

A book is a friend, *always ready at your leisure*.

I, *that denied thee gold*, will give thee my heart.

The diamond, *which is carbon*, is a brilliant gem.

IV. To set off inverted, parenthetical, or independent elements; as,

This done, the worst is finished.

Simplicity is, *after all*, the highest art.

When beggars die, there are no comets seen.

V. To separate contrasted elements; as,

He is firm, yet kind.

Prudence, as well as courage, is necessary.

Success comes from effort, not from chance.

VI. To mark ellipses; as,

To err is human; to forgive, divine.

Death but entombs the body; life, the soul.

VII. Before short, informal quotations; as,

Longfellow says, "Life is real, life is earnest."

Says Emerson, "We have a great deal more kindness than is ever spoken."

VIII. To separate from each other words and phrases in the same construction, forming a series; as,

1. *Alone, alone, all, all, alone!*

2. Now abideth *faith, hope, and love*.

3. He was a *brave, pious, patriotic* man.

IX. To set off appositional elements; as,

1. Time, *the tomb builder*.

2. We, *the people of the United States*.

3. Alexander Bain, *LL. D., Professor of Logic in the University of Aberdeen*.

In general, commas are used wherever their omission would cause ambiguity.

THE DASH. (—)

The dash is used—

To show an abrupt change in the construction or the thought of a sentence; or to set off appositional elements; as,

I will tell you—no I will wait.

But my feelings—words cannot express them.

Napoleon says, “There are two levers for moving the hearts of men—interest and fear.”

The four greatest names in English poetry are almost the first we come to—Chaucer, Spenser, Shakespeare, and Milton.

QUOTATION MARKS. (“ ”)

Quotation marks are used:

I. To enclose a quotation when the exact language of another is used; as,

Pope says, “All seeming evil is universal good.”

A quotation within a quotation is indicated by a single pair of quotation marks; as,

He said, “I cannot fully understand Pope’s words,
‘All seeming evil is universal good.’”

II. Sometimes to enclose the name of a book: as,
Who wrote “House of Seven Gables?”
“Bleak House” was written by Dickens.

MARKS OF PARENTHESES. ()

Marks of parenthesis are used to enclose an explanatory clause that is nearly or quite independent of the principal sentence; as,

I have seen charity (if charity it may be called)
insult with an air of pity.

For I know that in me (that is, in my flesh)
dwelleth no good thing

BRACKETS. []

Brackets are used to enclose what is introduced into the language of another by way of explanation, correction, or to supply an omission; as,

I do not like those [that] kind of apples.

Words are contracted by the elision [omission] of one or more letters.

His [Longfellow's] artistic sense is so exquisite,
that each of his poems is a valuable study.

THE APOSTROPHE. (')

The apostrophe is used:

I. To show the omission of one or more letters;
as,

I'll go.

What's in a name?

Pity 'tis, 'tis true.

Haven't you time?

II. To show the possessive case; as,

The girl's hat, Ladies' gloves.

The sun's rays, A boys' school.

III. To indicate the plural of letters, figures, signs, and words used simply as words; as,

i's; 9's; x's; your *if's* and your *and's*.

THE HYPHEN. (-)

The hyphen is used:

I. To separate the parts of compound words; as,

Sea-shell. *Day-dream.*

Many-colored. *Semi-annual.*

II. To divide a word into its syllables; as,

Beau-ti-ful. *Com-pli-men-ta-ry.*

Cour-te-sy. *En-thu-si-asm.*

III. To mark the division of a word at the end of a line; as,

The light shineth in darkness, and the *dark-
ness* comprehendeth it not.

EXERCISE.

I. Capitalize and Punctuate the following:

POLISHED MARBLE.

I consider a human soul without education like marble in a quarry which shows none of its inherent beauties until the skill of the polisher fetches out the colors makes the surface shine and discovers every ornamental cloud spot and vein that runs throughout the body of it education after the same manner when it works upon a noble mind draws out to view every latent virtue and perfection which without such helps are never able to make their appearance

Joseph Addison.

II. Capitalize and Punctuate the following:

ESSENTIALS FIRST.

The principle of dealing with essentials mainly should prevail in all the work of education we have too much to do to spend time fooling over complicated arithmetical puzzles which abound in some books questions which no one should undertake to solve till well versed in algebra and geometry at the proper stage of education such puzzles which are a discouragement to the young scholar because he thinks them essential to the subject will be solved in the natural progress of his work they are an annoyance and discouragement simply because they are introduced before their time before the study of the principles on which their solution depends

Paul A. Chadbourne.

III. Capitalize and Punctuate the following:

SELF, NOT ANCESTORS.

Feel something of thyself in the noble acts of thy ancestors and find in thy own genius that of thy predecessor rest not under the expired merits of others shine by those of thine own flame not like the central fire which enlighteneth no eyes, which no man seeth, and most men think there is no such thing to be seen add one ray unto the common lustre add not only to the number but the note of thy generation and prove not a cloud but an asterisk in thy region

Sir Thomas Browne.

IV. Capitalize and Punctuate the following:

OF BOOKS.

It is chiefly through books that we enjoy intercourse with superior minds and these invaluable means of communication are in the reach of all in the best books great men talk to us give us their most precious thoughts and pour their souls into ours god be thanked for books they are the voices of the distant and the dead and make us heirs of the spiritual life of past ages books are the true levellers they give to all who will faithfully use them the society the spiritual presence of the best and greatest of our race no matter how poor i am no matter though the prosperous of my own time will not enter my obscure dwelling if the sacred writers will enter and take up their abode under my roof if milton will cross my threshold to sing to me of paradise and shakespeare to open to me the worlds of imagination and the workings of the human heart and franklin to enrich me with his practical wisdom i shall not pine for want of intellectual companionship and i may become a cultivated man though excluded from what is called the best society in the place where i live

W. E. Channing.

V. Capitalize and Punctuate the following:

CULTIVATED MANNERS.

Manners are the happy way of doing things each one a stroke of genius, or of love now repeated and hardened into usage they form at last a rich varnish with which the routine of life is washed and its details adorned if they are superficial so are the dewdrops which give such a depth to the morning meadows manners are very communicable men catch them from each other consuelo in the romance boasts of the lessons she had given the nobles in manners on the stage and in real life talma taught napoleon the art of behavior genius invents fine manners which the baron and baroness copy very fast and by the advantage of a palace better the instruction they stereotype the lesson they have learned into a mode the power of manner is incessant an element as unconcealable as fire the nobility cannot in any country be disguised and no more in a republic or a democracy than in a kingdom no man can resist their influence there are certain manners which are learned in good society of that force that if a person have them he or she must be considered and is everywhere welcome though without beauty or wealth or genius give a boy address and accomplishments and you give him the mastery of palaces and fortunes where he goes he has not the trouble of earning or owning them they solicit him to enter and possess

Ralph Waldo Emerson.

VI. Capitalize and Punctuate the following:

A PLEA FOR PUBLIC SCHOOLS.

You have been educated in the public schools and the public has the right to expect that you will ever have a good word to say for them in behalf of the free public schools of america it may be urged

They are the poor mans friend they bring to the cottage lifes greatest treasures knowledge and wisdom the mass of people are and ever have been poor life for them is a struggle education is a boon because it puts the poor mans son into possession of power it lifts him from the low plane of ignorant animalism develops his reason and enables him to begin life more nearly upon terms of equality with the rich mans son education levels up

They are the rich mans opportunity one of the greatest privileges of wealth is the opportunity to help the poor it is more blessed to give than to receive the best gift possible to an earnest ambitious girl or boy is an education whereby he may help himself the surest preventive of the evils of poverty is a practical education that renders an individual independent and self-reliant it is better to build schoolhouses than almshouses there is no better scheme for utilizing wealth and of giving it the widest possible distribution than the public-school system the socialism of culture is the panacea for nihilism and anarchy

They are the safeguards of liberty a free people must be an intelligent people ignorance and freedom are incompatible a government of the people for the people and by the people cannot be maintained long without universal education the public-school system of america is the best means ever yet devised in the whole course of human history for the education of the whole people they are for all not for the few no other system ever did reach the masses and no other ever will if the people are to be educated the people must do it if our republic is to endure it must be by the beneficent work of the public schools

They are the nurseries of a genuine democracy they are the peoples schools in the public schools no caste is known no class distinctions are recognized except those that arise

from merit and scholarship in the school all meet on a common level rich and poor high and low the aristocrat and the pauper all races creeds colors and social classes enter these halls on the same plane the honors are to the meritorious merit wins equality is the watchword that is at once a spur to the rich sluggard and an encouragement to the humblest child of poverty

They are american nothing perhaps is so distinctively a product of the soil as is the american school system in these schools all speak a common language race distinctions give way to national characteristics mutual respect and esteem take the place of class hatred and suspicion old country traditions are displaced by a new patriotism the pupils may enter heterogeneous aliens they emerge homogeneous americans individualism freedom culture are agents of wondrous transforming power

They are training-schools of character a broad intelligence is the foundation upon which they build but intelligence is only a foundation the public schools foster industry order neatness punctuallity regularity thoroughness respect for authority and obedience to law these are of the essentials of school life they develop a love of truth for truths sake and insist on fidelity to trusts they awaken self-respect independence of thought and beget the habit of regulating the life in accordance with reason and conscience they call out respect for the rights of others and regard not only for the rights of property but also for the right of conscience they awaken love for the true the beautiful and the good reverence for law justice and god they develop thus robust manly characters and fit their students for lives of honor happiness and usefulness

Thomas J. Morgan.

TO THE TEACHER.—Supplement the work of this chapter with selections written upon the blackboard without either capital letters or punctuations marks, for the study of the class as a class. Require the pupils to punctuate and capitalize the selections, giving reasons therefor.

CHAPTER XIII.

THE SENTENCE—ANALYSIS.

Analysis, in grammar, is separating a sentence into its component parts.

I. Separate each of the following sentences into its *logical elements*—subject and predicate.

II. Name the *grammatical subject* and the *grammatical predicate* of each.

III. Name (1) the *substantive phrases*, (2) the *adjective phrases*, (3) the *adverbial phrases*.

IV. Name (1) the *substantive clauses*, (2) the *adjective clauses*, (3) the *adverbial clauses*.

V. Note anything peculiar in the construction or in the order of a sentence.

SIMPLE SENTENCES.

1. Books are the true levelers.—*Channing*.
2. To grow is a law of our being.—*J. M. Greenwood*.
3. The real difference between men is energy.—*Fuller*.
4. Every man's task is his life-preserver.—*Emerson*.
5. I love to lose myself in other men's minds.—*Lamb*.

6. Moral reform is the effort to throw off sleep.—*Thoreau*.
7. All progress comes through mistakes and corrections.
—*J. M. Greenwood*.
8. The logic of literature is the logic of actual life.
—*Richard Edwards*.
9. In every life, the post of honor is the post of duty.
—*Chapin*.
10. The elevation of the mind ought to be the principal
aim of all our studies. —*Burke*.
11. Now the bright morning star, day's harbinger, comes
dancing from the east. —*Shakespeare*.
12. The human heart refuses to believe in a universe with-
out a purpose. —*Kant*.
13. Attention, on the part of the learner, is the condition
of knowledge. —*J. M. Greenwood*.
14. The welfare of all depends upon the base of the
great pyramid of humanity. —*Robert Allyn*.
15. Only as educated beings do we live a conscious life
in the high sense of the word. —*W. T. Harris*.
16. There exists in the economy of nature an insepar-
able connection between duty and advantage.
—*Washington*.
17. To neglect the education of the country boys and girls
is to invite a terrible national danger.
—*Richard Edwards*.
18. The great object of all our education is to fit the
individual to combine with his fellow man.
—*W. T. Harris*.
19. It is irrational to pass by the moral and religious
nature of children in our scheme of education.
—*Newton Bateman*.

COMPLEX SENTENCES.

1. When you doubt, abstain.—*Zoroaster*.
2. Earth's highest station ends in "Here he lies."
3. A friend is a person with whom I may be sincere.
—*Emerson*.
4. Whatever children understand, they like to do.
—*J. M. Greenwood*.
5. He is not a free man, whom the passions lead at
their will. —*Robert Allyn*.
6. Through the wide world, he only is alone who lives
not for another. —*Rogers*.
7. Write it on your heart that every day is the best
day of the year. —*Emerson*.
8. Whoever makes the fewest persons uneasy, is the
best bred in the company. —*Swift*.
9. If we compare life in the family with life in society,
the difference is vast. —*J. M. Greenwood*.
10. It is easier to suppress the first desire than to satisfy
all that follow it. —*Franklin*.
11. Our Christianity, though gaining, is still a small fac-
tor in our rule of living. —*Robert Allyn*.
12. Readers ought to acquire the habit of weighing the
reason of what they read. —*Richard Edwards*.
13. If there is a virtue in the world at which we should
aim, it is cheerfulness. —*Bulwer*.
14. That the climate of the northern hemisphere has
changed, is the opinion of many naturalists.—*Lyell*.
15. Not every man who is lauded by the crowd is fit to
be held up to the admiration of children.
—*Richard Edwards*.

16. People seem not to see that their opinion of the world is also a confession of character.—*Emerson.*
17. Be admonished by what you already see not to strike leagues of friendship with any cheap person.
—*Emerson.*
18. If there is any thing at which education should aim, it is the equipping a man for the battle of life.
—*Horace Greeley.*
19. A narrow basis of character or purpose must he have, who fears to stoop to the comprehension of his learners.
—*George Howland.*
20. The nation that proclaims itself a government of all the people by all the people is necessarily founded on virtue and intelligence.
—*W. T. Harris.*
21. No sublimer discovery has rewarded the investigation of the ages than that the powers of the soul are in the grasp of laws, harmonious, changeless, and inexorable.
—*Newton Bateman.*
22. Our modern philanthropy has not discovered anything that will produce self-help in the criminal and pauper classes except education, intellectual and moral.
—*W. T. Harris.*

COMPOUND SENTENCES.

1. Nature is a revelation of God; art is a revelation of man.
—*Longfellow.*
2. Where shall wisdom be found, and where is the place of understanding?
—*Bible.*
3. Not only strike while the iron is hot, but make it hot by striking.
—*Cromwell.*

4. How short our happy days appear; how long the sorrowful.
— *Jean Ingelow.*
5. To relieve the wretched was his pride,
And e'en his failings leaned to virtue's side.
— *Goldsmith.*
6. The plays of children are nonsense, but very educative nonsense.
— *Emerson.*
7. There is nothing great in this world but man, and nothing great in man but mind.— *Sir Wm. Hamilton.*
8. True eloquence consists in saying all that is necessary, and nothing that is not necessary.
— *La Rochefoucauld.*
9. A good name is rather to be chosen than great riches, and loving favor than silver and gold.
— *Bible.*
10. Falsehoods not only disagree with truth, but generally quarrel among themselves.
— *Daniel Webster.*
11. Thefts never enrich; alms never impoverish; murder will speak out of stone walls.
— *Emerson.*
12. There is a contagion about moral qualities: moral health is contagious as well as moral disease.
— *Richard Edwards.*
13. He that wrestles with us strengthens our nerves and sharpens our skill; our antagonist is our helper.
— *Burke.*
14. He that is slow to anger is better than the mighty; and he that ruleth his spirit than he that taketh a city.
— *Bible.*
15. The world will little note nor long remember what we say here; but it can never forget what they did here.
— *Lincoln.*

16. Read no mean book; read no book less than a year old,
and read no book that you do not like.—*Emerson.*
17. The activity of the mind must work for itself, but
always under the guidance of a superior wisdom
and authority. —*Robert Allyn.*
18. Education is the one living fountain which must
water every part of the social garden, or its beauty
withered and fades away. —*Edward Everett.*
19. Noble examples stir us up to noble actions, and the
very history of large and public souls inspires a
man with generous thoughts. —*Seneca.*
20. There is surely a higher end for man than happiness,
a truer nobility than to labor to make men merely
comfortable. —*Robert Allyn.*
21. The spirit of investigation is contagious, and to this
I ascribe much of the progress that has been made
during the present century. —*J. M. Greenwood.*
22. Conscience is that feeling which prompts us to do
what we believe to be right; and which commends
us when we obey it, and condemns us when we
disobey it. —*Edwin C. Hewett.*
23. The government of a republic must educate all its
people, and it must educate them so far that they
are able to educate themselves in a continued
process of culture extending through life.
—*W. T. Harris.*
24. Heaven is not reached at a single bound,
But we build the ladder by which we rise
From the lowly earth to the vaulted skies,
And we mount to its summit round by round.
—*J. G. Holland.*

PROMISCUOUS SENTENCES.

1. An action, not a thought, is the end of life.—*Aristotle*.
2. It is not all of morals to moralize.—*George Howland*.
3. Nature and books belong to the eyes that see them.
—*Emerson*.
4. Reading without purpose is sauntering, not exercise.
—*Bulwer*.
5. The hero is a man who is immovably centered.
—*Emerson*.
6. No fountain is so small but that heaven may be
reflected in its bosom. —*Hawthorne*.
7. It is doing, not believing, that unlocks both the inside
and the outside world.
8. That country is the fairest which is inhabited by the
noblest minds. —*Emerson*.
9. Strive to keep alive in your heart that little spark
of celestial fire called conscience. —*Washington*.
10. Only what we have wrought into our characters dur-
ing life can we take away with us. —*Humboldt*.
11. When children introspect, not morbidly, but properly,
they are character building. —*J. M. Greenwood*.
12. Correct expression must come, if at all, from intelli-
gent and definite thought. —*George Howland*.
13. Politeness promotes beauty in him who possesses it,
and happiness in those about him. —*Beecher*.
14. A very large element in our education of the race is
to dignify labor and to discountenance idleness.
—*Robert Allyn*.
15. Education alone can conduct us to that enjoyment
which is, at once, best in quality and infinite in
quantity. —*Horace Mann*.

16. Impure men see life as it is reflected in opinions, events, and persons. — *Emerson.*
17. The whole world of the past is made, by education, the auxiliary of each man, woman, and child. — *W. T. Harris.*
18. The only sound and healthy description of assisting is that which teaches independence and self-exertion. — *Gladstone.*
19. The noble, generous soul is never envious, and never wishes another evil. — *J. M. Greenwood.*
20. The true patriot fights for a party, against a party, and sees no party in the elected.
21. Our greatest glory consists, not in never falling, but in rising every time we fall. — *Goldsmith.*
22. I could never think well of a man's intellectual or moral character, if he was habitually unfaithful to his promises. — *Emerson.*
23. By constant attention to the ethical qualities of all our words and actions, we form the habit of obeying conscience in all things. — *Edwin C. Hewett.*
24. Our national safety demands that the fountains of political power be made pure by intelligence, and kept pure by vigilance. — *Garfield.*
25. The true test of civilization is not the census, nor the size of the cities, nor the crops,—but the kind of men the country turns out. — *Emerson.*
26. Every one is forward to complain of the prejudices that mislead other men and parties, as if he were free and had none of his own. — *Bacon.*

27. There are two ways of increasing our happiness — we may either diminish our wants, or increase our means. — *Franklin.*
28. You can accurately measure the civilization and the religion of any age by the estimate it puts upon women and children and workmen. — *Robert Allyn.*
29. It is as unphilosophical as it is impossible to found morals in Christian nations upon any other basis than the Christian faith. — *Newton Bateman.*
30. If a habit of intelligent and productive industry be not the parent of moral virtues, it is, at least, their fostering mother and most approved nurse. — *George Howland.*
31. The education of a human being must be controlled by laws as fixed and orderly as the movements of the heavenly bodies, or of the life and death of flowers. — *J. M. Greenwood.*
32. Only by education do we go out beyond ourselves as mere individuals and enter into our heritage of the life of the race. — *W. T. Harris.*
33. I have no patience with that self-respect which professes to despise and neglect politics, either as a science or as an art of managing a nation's affairs. — *Robert Allyn.*
34. It is surprising to what simple terms the profoundest and grandest ideas can be reduced, by a great thinker who has perfectly mastered his subject. — *Newton Bateman.*
35. The one great need of our schools, public or private, is that spirit of humanity and culture which shall make their life healthful, happy, and progressive. — *George Howland.*



SIR GALAHAD.
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SIR GALAHAD.

King Arthur, the great legendary King of Britain before the time of chronicled history, had a round table made up of many knights, able, valiant and strong.

Of all these many knights the bravest and truest was Sir Galahad. He was so pure and lovely in his living that a spiritual look even dwelt in his face and shone through his eyes.

Though he stood first in favor with the great king, none was jealous of him because he was so tender, so loving and so true.

And next beside him in noble doing was Sir Percivale, high also in the king's esteem.

One night a great storm arose and a thunderbolt crashed through the roof of the long hall where all the knights were gathered, and with it flashed a stream of silver light and in that light was seen a streak of red. Lo! in the red gleamed a veiled vision of the "Holy Grail," the cup from which Christ drank at the last supper.

King Arthur was absent from the table when this marvelous vision was shown to the knights. They all swore to search for the Holy Grail, for it was said that he who should find it would bring the greatest good to his country and eternal life to himself. Great was the excitement! Sir Galahad and Sir Percivale swore to follow the holy cup; Sir Lancelot and the good Sir Bors swore and Sir Gawain swore louder than the rest.

The king returned to find his knights in greatest tumult. He tried to dissuade them from their course, saying that Sir Galahad and Sir Percivale were pure enough to search for it; but the other knights were not

yet good enough, though they were brave and courageous, and able to wrestle with the strong to protect the weak and the wronged.

King Arthur urged them thus: but they had sworn the vow and could not but seek. He asked who had seen the vision, and Sir Galahad said: "I, Sire, I saw the vision; I saw the Holy Grail." Sir Percivale said: "I saw the dazzling radiance, but the cup was veiled."

So at length the knights started forth, all armed and ready for the long and difficult quest.

In this great picture of Watts is shown Sir Galahad the pure knight, in his armor, ready to mount his white charger. Yet, ere he starts, he prays. Note the far-away look in his face, his attitude of reverence and awe, his spiritual beauty.

SUGGESTIONS.

1. The teacher should read the story to the pupils.
2. After this reading, the class should reproduce the story orally and in written papers.

Note: This work in reproduction ultimately leads to production, just as imitation leads to creation.

3. Compare adjectives in above prose selection. Name the attributive and predicate adjectives.
4. Give mood and tense of the verbs.
5. Select the prepositional phrases and give their syntax.
6. Name the substantive clauses.
7. Name the adjective clauses.
8. Select and give syntax of the infinitive phrases.

In the following selection from the *Holy Grail* by Tennyson, Sir Percivale tells the story:

" 'Ah, Galahad, Galahad,' said the King, 'for such
As thou art is the vision, not for these.
Thy holy nun and thou have seen a sign—
Holier is none, my Percivale, than she—

A sign to maim this Order which I made.
 But ye, that follow but the leader's bell'
 (Brother, the King was hard upon his knights)
 Taliessin is our fullest throat of song,
 And one hath sung and all the dumb will sing.
 Lancelot is Lancelot, and hath overborne
 Five knights at once, and every younger knight,
 Unproven, holds himself as Lancelot,
 Till overborne by one, he learns—and ye,
 What are ye? Galahads?—no, nor Percivales'
 (For thus it pleased the King to range me close
 After Sir Galahad); 'nay,' said he, 'but men
 With strength and will to right the wronged, of power
 To lay the sudden heads of violence flat,
 Knights that in twelve great battles splashed and dyed
 The strong White Horse in his own heathen blood—
 But one hath seen, and all the blind will see.
 Go, since your vows are sacred, being made:
 Yet—for ye know the cries of all my realm
 Pass through this hall—how often, O my knights,
 Your places being vacant at my side,
 This chance of noble deeds will come and go
 Unchallenged, while ye follow wandering fires
 Lost in the quagmire! Many of you, yea most,
 Return no more: ye think I show myself
 Too dark a prophet: come now, let us meet
 The morrow morn once more in one full field
 Of gracious pastime, that once more the King,
 Before ye leave him for this Quest, may count
 The yet-unbroken strength of all his knights,
 Rejoicing in that Order which he made.'

1. What do you know of the artist, George Frederick Watts?
2. What do you know of Tennyson and his poems?
3. Write your thoughts about this picture of Sir Galahad.
4. Try to write a poem of your own about Sir Galahad.
5. Do you think Sir Galahad ever found the "Holy Grail?"
Why?
6. Could you find the Holy Grail? How?

CHAPTER XIV.

LETTER-WRITING. BUSINESS FORMS.

NOTE.—The teacher should here thoroughly review the work on this subject found in *New Lessons in English*, pages 89-94 and 198-207. Sufficient practice should be given to insure thoroughness in all the ordinary forms of Letter-Writing. Every business man knows that many teachers are careless about their letters. What the teacher does not emphasize by precept and example, the pupil will not learn or practice.

The more common forms of communication are Business and Social Letters, Letters of Introduction, Letters of Recommendation, Formal and Informal Notes, etc.

Other and equally valuable forms of communication are Telegrams, Advertisements, Notices, Bills, Receipts, Official Communications and Applications.

NOTE.—Models for these forms are given below. Teachers will be able to add zest and interest to this work if they will procure actual telegraph blanks, bill heads, blank receipts, sheets with printed letter heads and newspaper blanks, and put these into the hands of pupils. The exercise should be made real, not merely perfunctory.

TELEGRAMS.

The fact of sending a message by wire or cable indicates that it is important. To save expense, the message must be condensed. It should not be so condensed, however, as to leave doubt as to its meaning in the mind of the recipient.

Note and correct the errors in the following messages:

1. A gentleman telegraphed his wife:

"I shall not reach home tonight on account of a railroad accident."

The pupil will observe that more words are used than are necessary. Also that the mind of the wife is left in a state of anxiety and uncertainty, fearing that her husband has been injured.

2. A business man telegraphed the Chicago agent of the Pullman Company:

"Reserve lower berth in sleeper from Chicago to New York."

3. There are two books in the series of Arithmetics by Prof. Rich. A bookseller telegraphed the publishers:

"Express today thirty copies Rich's Arithmetic."

Write five telegrams, being careful to condense, but to omit no important detail.

ADVERTISEMENTS.

Newspapers usually classify Advertisements under two heads: Classified Advertisements and Display Advertisements. The former are brief, usually consisting of a few lines only, and are found under such heads as "Situations Wanted;" "Male Help Wanted;" "Business Chances;" "To Rent;" "Business Specials," etc. In most daily papers the classified advertisements are set in uniform type. Display advertisements occupy more space, use type of different sizes and kinds, and frequently contain illustrative "cuts." The writing of such advertisements is now quite an art. All advertisements should state their purpose clearly.

Advertisements for Situations:

Bright, honest, energetic boy desires work. Age 15. Has good testimonials. Writes legible hand.

Neat, prompt, experienced lady stenographer desires situation. Writes good English. Spells and punctuates correctly.

Advertisements for Help:

Office boy wanted. Must be neat, reliable, write a good hand and have no bad habits. Position permanent, with chance to grow.

WANTED—A girl for general housework. Must be good cook. References required.

Advertisements of Articles Lost or Found:

LOST—On 60th St., between Grand Bvd. and Washington Ave., lady's purse. Has monogram R. H. S. in silver on outside. Reward paid for its return to 5940 Monroe Ave.

FOUND—On Euclid Ave., valuable diamond ring. Owner may recover on proving property and paying for advertisement.

Miscellaneous Classified Advertisements:

FOR RENT—In "The Mabel," 3001 Calumet Ave., desirable 6-room flat.

FOR SALE—A beautiful colored and tiger-striped cat. Has other distinguishing and valuable features.

\$200 pays for a fine full-sized, well located building lot. \$50 down; \$10 per month. Clear title.

NOTICES.

Write five notices similar to the following:

The annual meeting of the Board of Directors of the Jackson Park Sanitarium will be held in the office of the Secretary, at the building, on Monday, May 5th, 10 A. M. As plans for increasing the funds are to be discussed, all members are urged to be present.

The Ladies' Aid Society of the Warren Memorial Church will give an entertainment and festival on the lawn of Judge Thos. Brown, Tuesday afternoon and evening, June 10th. Admittance, including refreshments, for adults 25 cents, for children 15 cents.

BILLS.

A Bill differs from a Statement. A bill contains the items, the price of each article, and the totals. A statement is usually made out the first of the month, contains no items, and is simply a reminder of a debt and the amount due.

New York, Mar. 10, 1900.

Miss Mary D. Corrigan,
To E. L. Kellogg, & Co., Dr.

Feb.	5	3 Story of Longfellow, paper, @ 15c,		45
		1 George's Busy Work for Little People,		15
		1 Bass's Stories for Opening Exercises, clo.		60
Mar.	10	4 Great American Industries, Vol. 1, bds., @ 36c,	1	44
		1 Purkhiser's Easy Lessons in Drawing, No. 1,		10
		1 Hull's Drawing Book,		25
			\$2	99

Big Rapids, Mich., June 1, 1900.

Thos. D. Bryan,
Bought of Roberts & White, Grocers:

		[Use this form and make out a bill of seven items bought at one time.]		
--	--	---	--	--

J. D. WESTVILLE & CO.,
Dealers in Groceries, Fruits and Meats,
29 Chicago St.

Carmi, Ill., May 15, 1899.

Sold to William Towne:

	<p>[Use this form of bill-head and make out a bill of seven items bought at different dates. Suppose yourself to be a clerk of the firm and receipt this bill.]</p>	
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RECEIPTS.

A receipt is a written acknowledgement of money or goods received.

\$25.

Augusta, Me., Nov. 1, 1899.

Received from Mary C. Goodwin Twenty-five Dollars, for board to date.

Mrs. W. E. Pulsifer.

\$30.

Pittsburg, Pa., Dec. 1, 1899.

Received of Robert Alexander Thirty Dollars for rent of dwelling No. 235 Allegheny St., for the month ending January 1, 1900.

Geo. W. Brown.

OFFICIAL COMMUNICATIONS.

In official correspondence the office is addressed rather than the official occupying it. The conclusion is more formal than in ordinary business letters and the signature is usually followed by the official title.

Chicago, Ills., April 5, 1900.

To

The Superintendent of Education,
and the Board of Education,
Chicago, Ills.

Gentlemen,—

We beg leave to call your attention to, &c.

(Body of Letter.)

All of which is respectfully submitted.

Jas. D. Wilson,
R. J. Allen.

Washington, D. C., June 25, 1900.

To the President:—

(Body of Communication.)

Very respectfully,

Your obedient servant,

Jas. D. Long,

Sec'y of the Navy.

Evanston, Ills., Jan. 6, 1898.

To the Archbishop of Chicago.

Most Reverend Sir:—

(Body of Communication.)

Very respectfully submitted,

P. J. O'Donnell,

Director Working School for Boys.

APPLICATIONS,

927 Fourth Ave.,

Louisville, Ky., July 19, 1898.

Harbison & Sperry,
Chicago, Ills.

Gentlemen:—

Having seen your advertisement for an office boy, I desire to apply for the place. I am fourteen years old and have just completed the course of study in the grammar schools of this city. This letter is a specimen of my handwriting. Enclosed will be found testimonials as to my character and habits from my teacher and from two business gentlemen who know me well. I expect to be in Chicago on a visit in about a week, and should

you desire it, I should be pleased to call upon you at such time as you may appoint.

Hoping for a favorable consideration, I am

Yours very respectfully,

Edward Milligan.

[This is an answer to an advertisement on page 226.]

Write three applications, each to a different firm and for a different position.

SUGGESTIONS.

When writing a letter, do the *best* you can.

Use good, but not conspicuous, stationery.

Have something definite to say, and say *it*.

Finish one subject before taking up another.

Write formal notes only for formal occasions.

Business letters should be short and to the point.

Letters of friendship should be simple, natural, and characteristic.

Do not use postal cards except for brief business communications.

Do not use figures except for writing dates and sums of money.

Use the character “&” only when writing the names of business firms.

Leave a narrow margin on the left side of the page, and properly indent the paragraphs.

Avoid hackneyed phrases, improper abbreviations, omissions, and apologies.

Make it a rule to answer letters promptly, especially business letters.

Enclose a stamp for reply when asking a special favor. Acknowledge all favors immediately.

When writing to a stranger, a woman should prefix (Miss) or (Mrs.) to her signature.

Do not write on the margins of your letter. Use another sheet of paper.

Place the stamp carefully, right side up, on the upper right-hand corner of the envelope.

Be neat. A soiled, blotted, slovenly written, or awkwardly folded letter is an insult to the recipient and a reflection upon yourself.

Be accurate. Errors in arrangement, grammar, spelling, punctuation, or capitalization brand you as careless, if not illiterate.

Be cautious as to what you write. Remember, "Words spoken are trifles, words written are things."

EXERCISE.

1. Arrange properly the following headings, using abbreviations where possible:

- (1) 1889, New Mexico, October 9, Silver City.
- (2) Illinois, December 27, Madison County, 1890, Moro.
- (3) 1602, Chestnut Street, 1891, Philadelphia, January, Pennsylvania.
- (4) West Hotel, 1890, Minneapolis, July 10, Minnesota.
- (5) University of Kansas, September 5, Lawrence, 1891, Kansas.
- (6) St. Louis, Room 211, June 31, Odd Fellows' Hall, Missouri, 1891.

2. Write a letter to a friend, describing any event which you have recently enjoyed.

3. Write a letter to an absent school-mate, telling about school matters.

4. Write to a cousin, telling him or her how you spent the Christmas holidays.

5. Write a letter to your aunt, thanking her for a book which she has sent you. Give the name of the book and your opinion of it.

6. Suppose your father to be absent. Write to him, telling all the home news.

7. Imagine yourself visiting in the country in summer. Write to your mother, describing your visit.

8. Learn all the facts you can about the following cities, then write a letter from each, telling for what the city is noted, its points of interest, etc.: St. Augustine, Florida; Salt Lake City, Utah; Tacoma, Washington; New Orleans, Louisiana; Washington, D. C.; St. Louis, Mo.

9. Write a letter, describing a real or an imaginary visit to the sea-shore, the mountains, or Niagara Falls.

10. Write a letter, describing a visit to the World's Fair; tell why it is held, and the results of such an exposition.

11. Write a letter, renewing your subscription to "The Youth's Companion." State how much money you enclose and in what form.

12. Write to the publishers of a local newspaper, asking them to change your paper to a new address.

13. Write a letter for your mother to B. Nugent & Bro., Cor. Broadway and Washington Ave., St. Louis, Mo., asking for samples of dress goods. State the kind you want and the price you are willing to pay.

14. Write an application for a position as teacher. State briefly your qualifications and experience, and give references.

15. Write an answer to an advertisement for a stenographer. State your experience, and give references.

16. Write to a person of influence, asking for a recommendation.

17. Write a note for your mother, asking your teacher to excuse your absence from school.

18. Write to the president of a college, asking for information in regard to attending the school over which he presides.

19. Write a letter to Messrs. Houghton, Mifflin & Co., Boston, Mass., asking for price list of their publications.

20. In the name of your mother, write a formal note to a gentleman and his wife, asking them to spend an evening at your home. Write a formal acceptance to this note; also a formal regret.

21. Condense the following telegram into ten words: We have received your letter. The goods which you wish will be in to-morrow. We will fill your order as soon as they arrive.

22. Condense into as few words as possible the following telegram: Our train was too late to make connection with the train which leaves here at seven o'clock. We will come down on the next one, and will arrive there about noon.

23. Write a telegram of not more than ten words to your father, telling of your mother's illness and asking him to come home.

24. Write to a grocer in your town, ordering a bill of groceries. Ask him to charge it to your account.

25. Write to John L. Boland, 610 Washington Ave., St. Louis, asking him to send you three books which you would like to have. Have the books sent by express, C. O. D.

26. Write the letter of a girl or a boy who has spent Thanksgiving-day at "Grandpa's" in the country. Use any names and places you wish.

27. Write to Ginn & Co., publishers, 110-112 Wabash Ave., Chicago, asking them to send you a copy of Montgomery's Leading Events of American History. Enclose payment.

28. Write a letter to a friend whom you have just visited, telling of your arrival home, how much you enjoyed your visit, and expressing thanks for courtesies.

29. Write to a friend, inviting her to go to a pic-nic. Tell her your plans for spending the day.

30. Write an imaginary letter from a doll to her mistress.

31. Write an imaginary letter from a dog to his master.

32. Write a note to accompany a birthday gift to a friend. Write the note of thanks in reply.
33. Write a letter of introduction for a friend to another friend who lives in a neighboring city.
34. Write a letter to one who has assisted you in securing a position, expressing your thanks for his assistance.
35. Write a letter to a friend, describing a visit to the St. Louis Exposition.
36. Write the letter of a boy or a girl who is away from home at school for the first time. Tell his or her impressions of the school, school-mates, etc.
37. Write to James Vick, Rochester, N. Y., ordering five varieties of flower seed, ten cents a package. Enclose payment by postal note.
38. Answer an advertisement for a position in a business office. Say where you saw the advertisement, state your age, school advantages, how much pay you will expect, and give references.
39. Suppose you have received word from the Postmaster at St. Joseph, Mo., informing you that an unclaimed package of books is held there subject to your order and nine cents postage. Write to the Postmaster, enclose postage, and ask him to forward the books to Miss Mary Arnot, Columbia, Mo.
40. Write a letter to a school-mate, telling what you would like to become when you have finished school, and give your reasons.

CHAPTER XV.

COMPOSITION—WORK.

Most of the exercises in this book require the construction only of independent sentences. Such work should be supplemented by exercises in connected composition.

TO THE TEACHER.—A thorough drill under the following headings will familiarize the pupil with the essential points in essay-writing. However, facility of expression does not depend upon fixed rules, but upon information and a mastery of the structure of the sentence.

1. Copying. 2. The Paragraph. 3. Outlining. 4. Reproduction from Memory. 5. The Paraphrase. 6. Abstract.

I. Copying carefully both prose and verse from the works of the best authors is a valuable drill. It cultivates accuracy in the mechanical part of composition-work, and accustoms the mind to beautiful thoughts and to the best forms of expression.

TO THE TEACHER.—Have pupils copy selections from their readers, or selections of your own choosing written on the black-board. Insist upon neatness and accuracy in the transcriptions. Do not accept work that has been done hurriedly or carelessly.

II. A Paragraph is a group of related sentences pertaining to the same topic.

Illustration:

“Grammatical studies, although they do not necessarily impart the power of expression so effectually as the imitation of the great models, furnish the student with the means of entering into the secrets of composition, of exploring the mysterious laws of creative genius, and of submitting his own productions to the control of reason and of established principles. It is then that theory becomes a useful auxiliary to practice.

A familiarity with the national grammar will be the best preparation for a similar study in the foreign language, as the learner will find in the grammar of that language the same technical denominations and the same definitions. It also assists in translating from the native into the foreign tongue, because, in order to ascertain what is the foreign expression corresponding to the native, one must know the nature of the words to be translated and their function in the sentence.”

The subject of the first paragraph above is *grammatical studies* in general; of the second, the study of *national grammar*.

The *first line* of every paragraph should be indented. All the sentences in a paragraph should have a clear connection with the central thought, and they should be so arranged and connected as to carry the line of thought smoothly forward. Both very long and very short paragraphs should be avoided.

TO THE TEACHER.—Require pupils to give the main topics of the paragraphs in their reading or other lessons. Write the sentences of a paragraph on the black-board, changing their order, and let the pupils arrange them properly. Write on the black-board, as one paragraph, a selection which contains several paragraphs. Have the pupils copy it and indent the paragraphs. Give pupils topics about which to write paragraphs. Correct these with reference to unity and to continuity of thought.

III. An Outline, or a topical analysis, of a written production is a list of its leading and distinct topics so arranged as to present, in small compass, a clear and well ordered view of the whole. A full outline includes the subordinate topics under the general divisions.

Illustration:

BAD COMPANY.

A farmer who had just sown his fields placed a net to catch the cranes that came to steal his corn. After some time he went to look at the net, and in it he found several cranes and one stork. "O, sir, please spare me," said the stork; "I am not a crane, I am an innocent stork, kind to my parents, and—" The farmer would hear no more. "All that may be very true," he said, "but it is no business of mine. I found you amongst thieves, and you must suffer with them."

OUTLINE	{	The net.
		The captives.
		The stork's plea.
		The farmers's reply.
		The lesson.

ABOU BEN ADHEM.

Abou Ben Adhem (may his tribe increase!)

Awoke one night from a deep dream of peace,
And saw, within the moonlight of his room,
Making it rich and like a lily in bloom,
An angel writing in a book of gold:—

Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
“What writest thou?”—The vision raised its head,
And with a look made all of sweet accord,

Answered, “The names of those who love the Lord.”

“And is mine one?” said Abou. “Nay, not so,”

Replied the angel. Abou spoke more low,
But cheer’ly still; and said, “I pray thee then,
Write me as one that loves his fellow-men.”

The angel wrote and vanished. The next night

It came again with a great wakening light;
And showed the names whom love of God had blessed,
And lo! Ben Adhem’s name led all the rest.

OUTLINE	{	Adhem awakened. What he saw. His question. The angel’s reply. Adhem’s request. The result.
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In making an outline, choose as few general topics as possible, but let those be such as cover the whole subject. Do not raise minor points to the rank of topics, and avoid repetitions. State the topics briefly, but definitely, and arrange them carefully. An outline should be a simple, clear, logical framework.

TO THE TEACHER. — Give pupils much exercise in outlining. After they can outline what they have heard or read, have them make outlines for original compositions.

IV. **Reproduction** is the expression of another's thoughts in one's own language.

After reading, or hearing read, several times, a paragraph, a poem, a short story, an event in history, a passage from some work of fiction, or a scene from a play, the pupil should make a brief outline of it, and then write it out from memory. Much of this kind of work should be done, for it yields ability to grasp thought and facility in expressing it.

V. A **Paraphrase** is a reproduction in which the original thought is closely followed, but the form of the expression is changed by the use of equivalent language.

Illustrations:

1. **ORIGINAL.**—Mammon wins his way where seraphs might despair.

PARAPHRASE.—Money gives people entrance where those of the noblest qualities might long in vain to go.

2. **ORIGINAL.**—There is no man but has his weaknesses.

PARAPHRASE.—(1). No man is entirely free from foibles. (2). Every man has some failings. (3). Frailties are the common possession of all men.

3. **ORIGINAL.**—Not enjoyment, and not sorrow,
Is our destined end or way;
But to act that each to-morrow
Find us farther than to-day.

PARAPHRASE.—The purpose of life is not merely that we should be happy or miserable here, but that we should live each day in such a manner as to be wiser and better the next.

The passage given for paraphrasing may be a sentence, a couplet or stanza of poetry, a paragraph, a short poem, or a prose sketch. The pupil then translates it into his own words. This tests his understanding of the passage, teaches him to discriminate carefully in the use of words, increases his vocabulary, and enables him to vary his manner of expression.

In order to write a paraphrase, the pupil should use his dictionary freely; but merely substituting synonymous words is not enough. He must read the passage to be paraphrased until he has the thought clearly in mind, and then express the *sense* of it, using different words whenever possible. Figurative language should be changed to plain language. In paraphrasing poetry, the meter and rhyme should be concealed, and such words and inversions as are peculiar to poetry avoided.

VI. An Abstract is a reproduction in which only the leading points of another's thoughts are given. It differs from an outline in being expressed in complete sentences.

Illustration:

FOOLS ENRICH LAWYERS.

Two cats, having stolen some cheese, could not agree about dividing their prize. In order, therefore, to settle the dispute, they consented to refer the matter to a monkey.

The proposed judge readily accepted the office; and producing a balance, put a piece of the cheese into each scale. "Let me see," said he, "this lump outweighs the other." So he bit off a piece, "to reduce it to a balance," as he observed. The opposite scale had now become the heavier, which gave the judge reason for a second mouthful. "Hold, hold," said the two cats, who began to be alarmed, "give us our shares, and we are satisfied." "If you are satisfied," replied the monkey, "justice is not; a case of this intricate nature is by no means so soon settled." Upon which he continued to nibble first on one piece and then another, till the cats, seeing their cheese gradually diminishing, entreated him to give himself no further trouble, but deliver to them what remained. "Not so fast, I beseech you, friends," replied the monkey; "we owe justice to ourselves as well as to you. What remains is due to me in right of my office." Upon which he crammed the whole into his mouth and made off, leaving the poor cats to comfort themselves as they best could.

OUTLINE. — Two cats dispute — ask monkey to decide — the monkey's trickery — the cats' protest — the monkey's decision — the result.

ABSTRACT. — Two cats quarreled over the division of some cheese. They referred the matter to a monkey for decision. He divided the cheese, but under pretext of balancing the pieces, took a bite first off one piece and then off the other. The cats protested, but the monkey continued to nibble, saying justice was not yet satisfied. At last the cats entreated him to give them what remained, but he claimed that also as a reward for his services. He crammed it into his mouth and made off, leaving the cats without anything.

Pupils should be required to condense long sentences, or paragraphs; to summarize lessons; to reproduce the main points in a story, a play, a lecture, or a sermon, which they have heard or read. This teaches them to select important points and to omit detail, cultivates conciseness of expression, and enables them to reduce to compact form the substance of another's thoughts.

For more independent composition work, pupils should have exercises in *Development*, *Narration*, and *Description*.

Development is an enlargement upon another's thoughts. The leading thoughts being given, the details are filled in by the pupil's imagination. An outline, a quotation, a short poem, or a suggestive picture may form the basis for development.

A **Narrative** is an orderly and connected account of an incident or a series of incidents. Exercises in narrative-writing may comprise accounts of personal experiences, biographical and historical sketches, and imaginative narratives.

Narration requires special attention to the order of events. Sufficient points must be given to make a clear and connected account, but unimportant details should be omitted. A narrative should be told in a fresh, interesting, and characteristic manner.

A Description is a picture presented to the mind by means of words. It may be that of an object, a process, a place, a person, or a landscape.

The requisites of a good description are clearness, accuracy, vividness. Nothing can be well described that is not clearly seen by the writer. To be able to describe well, one must learn to observe closely and to choose fitting and forcible words.

SUGGESTIONS FOR COMPOSITION-WRITING.

Choose a subject in which you are interested.

Narrow your subject as much as possible.

Fully inform yourself about your subject.

Make notes of thoughts as they come to you.

Always make an outline to guide you.

Think each sentence through before writing it.

Punctuate carefully as you write.

Use words in their proper sense.

Use the least number of words that will clearly express your thought.

Avoid high-sounding terms, slang, and all inelegant expressions.

Beware of too many "and's," and see that the reference of your pronouns is clear.

Correct and re-write often. "Genius is but another name for the ability to labor."

EXERCISE.

1. Copy accurately the following:

JUNE.

There is no price set on the lavish summer,
And June may be had by the poorest comer.
And what is so rare as a day in June?
Then, if ever, come perfect days;
Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays:
Whether we look, or whether we listen,
We hear life murmur, or see it glisten;
Every clod feels a stir of might,
An instinct within it that reaches and towers,
And, groping blindly above it for light,
Climbs to a soul in grass and flowers;
The flush of life may well be seen,
Thrilling back over hills and valleys;
The cowslip startles in meadows green,
The buttercup catches the sun in its chalice,
And there's never a leaf nor a blade too mean
To be some happy creature's palace;
The little bird sits at his door in the sun,
Atilt like a blossom among the leaves,
And lets his illumined being o'errun
With the deluge of summer he receives;
His mate feels the eggs beneath her wings,
And the heart in her dumb breast flutters and sings.
He sings to the wide world, and she to her nest;—
In the nice ear of nature, which song is the best?

The breeze comes whispering in our ear,
That dandelions are blossoming near,
That maize has sprouted, that streams are flowing,
That the river is bluer than the sky,
That the robin is plastering his home hard by;

And if the breeze kept the good news back,
For other couriers we should not lack;
We could guess it all by yon heifer's lowing,—
And hark! how clear bold chanticleer,
Warmed with the new wine of the year,
Tells all in his lusty crowing! — *Lowell*.

2. Copy the following, dividing it into four paragraphs:

There are two classes of people to whom life seems one long holiday,—the very rich and the very poor; one, because they need do nothing; the other, because they have nothing to do; but there are none who understand the art of doing nothing and living upon nothing, better than the poor classes of Spain. Climate does one-half, and temperament the rest. Give a Spaniard the shade in summer and the sun in winter, a little bread, garlic, oil, and garbances, an old brown cloak and a guitar, and let the world roll on as it pleases. Talk of poverty! with him it has no disgrace. It sits upon him with a grandiose style, like his ragged cloak. He is a hidalgo, even when in rags. The “sons of the Alhambra” are an eminent illustration of this practical philosophy. As the Moors imagined that the celestial paradise hung over this favored spot, so I am inclined at times to fancy that a gleam of the golden age still lingers about this ragged community. They possess nothing, they do nothing, they care for nothing. Yet, although apparently idle all the week, they are as observant of all holy days and saints’ days as the most laborious artisan. They attend all fêtes and dancings in Granada and its vicinity, light bonfires on the hills on St. John’s eve, and dance away the moonlight nights on the harvest-home of a small field within the precincts of the fortress, which

yields a few bushels of wheat. Before concluding these remarks, I must mention one of the amusements of the place, which has particularly struck me. I had repeatedly observed a long, lean fellow perched on the top of one of the towers, manœuvering two or three fishing-rods, as though he were angling for the stars. I was for some time perplexed by the evolutions of this aërial fisherman, and my perplexity increased on observing others employed in like manner on different parts of the battlements and bastions; it was not until I consulted Mateo Ximenes that I solved the mystery. It seems that the pure and airy situation of this fortress has rendered it, like the castle of Macbeth, a prolific breeding place for swallows and martlets, who sport about its towers in myriads, with the holiday glee of urchins just let loose from school. To entrap these birds in their giddy circlings, with hooks baited with flies, is one of the favorite amusements of the ragged "sons of the Alhambra," who, with the good-for-nothing ingenuity of arrant idlers, have thus invented the art of angling in the sky.—

W. Irving.

3. Outline and reproduce the following:

(1.) A humming-bird met a butterfly, and being pleased with the beauty of his person and the glory of his wings, made an offer of perpetual friendship.

"I cannot think of it," was the reply, "as you once spurned me and called me a drawling dolt."

"Impossible!" exclaimed the humming-bird. "I always had the highest respect for such beautiful creatures as you."

"Perhaps you have now," said the other; "but when you insulted me, I was a caterpillar. So let me give you a piece of advice. Never insult the humble, as they may some day be your superiors."

(2.) THE NOTARY'S STORY.

“Once in an ancient city, whose name I no longer
remember,
Raised aloft on a column, a brazen statue of Justice
Stood in the public square, upholding the scales in its
left hand,
And in its right a sword, as an emblem that justice
presided
Over the laws of the land, and the hearts and homes
of the people.
Even the birds had built their nests in the scales of
the balance,
Having no fear of the sword that flashed in the sun-
shine above them.
But in the course of time the laws of the land were
corrupted;
Might took the place of right, and the weak were
oppressed, and the mighty
Ruled with an iron rod. Then it chanced in a noble-
man's palace
That a necklace of pearls was lost, and ere long a
suspicion
Fell on an orphan girl who lived as maid in the
household.
She, after form of trial condemned to die on the
scaffold,
Patiently met her doom at the foot of the statue of
Justice.
As to her Father in heaven her innocent spirit
ascended,
Lo! o'er the city a tempest rose; and the bolts of
the thunder
Smote the statue of bronze, and hurled in wrath from
its left hand
Down on the pavement below the clattering scales of
the balance,
And in the hollow thereof was found the nest of a
magpie,
Into whose clay-built walls the necklace of pearls was
inwoven.”

— Longfellow.

(3.) BRUCE AND THE SPIDER.

King Bruce of Scotland flung himself down,
In a lonely mood to think;
'Tis true he was a monarch, and wore a crown,
But his heart was beginning to sink.

For he had been trying to do a great deed,
To make his people glad;
He had tried, and tried, but couldn't succeed,
And so he became quite sad.

He flung himself down in low despair,
As grieved as man could be;
And after a while, as he pondered there,
"I'll give it all up," said he.

Now just at the moment a spider dropped,
With its silken cobweb clew,
And the king in the midst of his thinking stopped
To see what the spider would do.

'Twas a long way up to the ceiling dome,
And it hung by a rope so fine,
That how it would get to its cobweb home
King Bruce could not divine.

It soon began to cling and crawl
Straight up with strong endeavor;
But down it came with a slipping sprawl,
As near to the ground as ever.

Up, up it ran, nor a second did stay,
To utter the least complaint,
Till it fell still lower; and there it lay,
A little dizzy and faint.

Its head grew steady—again it went,
And travelled a half-yard higher;
'Twas a delicate thread it had to tread,
And a road where its feet would tire.

Again it fell, and swung below;
But again it quickly mounted,
Till up and down, now fast, now slow,
Six brave attempts were counted.

"Sure," cried the king, "that foolish thing
Will strive no more to climb,
When it toils so hard to reach and cling,
And tumbles every time."

But up the insect went once more,—
 Ah me! 'tis an anxious minute;
 He's only a foot from his cobweb door,—
 Oh say, will he lose or win it?

Steadily, steadily, inch by inch,
 Higher and higher he got,
 And a bold little run at the very last pinch
 Put him into his native cot.

"Bravo! bravo!" the king cried out;
 "All honor to those who try!
 The spider up there defied despair;
 He conquered, and why shouldn't I?"

And Bruce of Scotland braced his mind,
 And gossips tell the tale,
 That he tried once more, as he tried before,
 And that time he did not fail.

Pay goodly heed, all ye who read,
 And beware of saying, "I can't;"
 'Tis a cowardly word, and apt to lead
 To idleness, folly, and want.

Whenever you find your heart despair
 Of doing some goodly thing,
 Con over this strain, try bravely again,
 And remember the spider and king.—*Eliza Cook.*

Poems suggested for reproduction:

SHERIDAN'S RIDE,	-	-	-	-	<i>Read.</i>
THE "ONE-HOSS SHAY,"	-	-	-	-	<i>Holmes.</i>
DARIUS GREEN,	-	-	-	-	<i>Trowbridge.</i>
VAGABONDS,	-	-	-	-	<i>Trowbridge.</i>
PAUL REVERE'S RIDE,	-	-	-	-	<i>Longfellow.</i>
BUILDING OF THE SHIP,	-	-	-	-	<i>Longfellow.</i>
ORDER FOR A PICTURE,	-	-	-	-	<i>Alice Cary.</i>
LITTLE PEOPLE OF THE SNOW,	-	-	-	-	<i>Bryant.</i>
THE LEAK IN THE DIKE,	-	-	-	-	<i>Phoebe Cary.</i>
A LEGEND OF BREGENZE,	-	-	-	-	<i>Adelaide Procter.</i>
THE CHOICE OF KING MIDAS,	-	-	-	-	<i>Saxe.</i>
GRACE DARLING,	-	-	-	-	<i>Wordsworth.</i>

Prose selections for reproduction may be found in Hawthorne's Wonder Book, Tanglewood Tales, and Twice Told Tales; in the Youth's Companion and Saint Nicholas; in Miss Alcott's works; selections from Pilgrims Progress and some of the Bible narratives may also be used.

4. Paraphrase the following:

- (1.) The borrower is servant to the lender.
- (2.) Procrastination is the thief of time.
- (3.) That life is long which answers life's great end.
- (4.) Necessity is the mother of invention.
- (5.) Never cross a bridge till you come to it.

(6.) "Habit is a cable,—we weave a thread of it each day, and at last we cannot break it."

(7.) "Precept is instruction written in the sand. The tide flows over it, and the record is gone. Example is engraved upon the rock."

(8.) "The rank is but the guinea's stamp,
The man's the gold for all that!"

(9.) "The flowering moments of the mind
Drop half their petals in our speech."

(10.) "Our to-days and yesterdays
Are the blocks with which we build."

(11.) "If little labor, little are our gains;
Man's fortunes are according to his pains."

(12.) "Now came still Evening on, and Twilight gray
Had in her sober livery all things clad."

(13.) "We are spirits clad in veils;
Man by man was never seen;
All our deep communing fails
To remove the shadowy screen."

- (14.) Build thee more stately mansions, O my soul,
 As the swift seasons roll!
 Leave thy low-vaulted past!
 Let each new temple, nobler than the last,
 Shut thee from heaven with a dome more vast,
 Till thou at length art free,
 Leaving thine outgrown shell by life's unresting
 sea! — *Holmes.*

(15.) DAYBREAK.

A wind came up out of the sea,
 And said, "O mists, make room for me."
 It hailed the ships and cried, "Sail on,
 Ye mariners, the night is gone."
 It hurried landward far away,
 Crying, "Awake! it is the day."
 It said unto the forest, "Shout!
 Hang all your leafy banners out."
 It touched the wood-bird's folded wing,
 And said, "O bird, awake and sing."
 And o'er the farms, "O chanticleer,
 Your clarion blow: the day is near."
 It whispered to the fields of corn,
 "Bow down and hail the coming morn."
 It shouted through the belfry tower,
 "Awake, O bell! Proclaim the hour."
 It crossed the churchyard with a sigh
 And said, "Not yet! in quiet lie."
 — *Longfellow.*

*For more extended paraphrase the following
 selections are suggested:*

THE BAREFOOT BOY,	- - - -	<i>Whittier.</i>
THE DAY IS DONE,	- - -	<i>Longfellow.</i>
SELECTIONS FROM "SNOW BOUND,"		<i>Whittier.</i>
NOBILITY,	- - - -	<i>Alice Cary.</i>
DESCRIPTION OF "EVANGELINE,"		<i>Longfellow.</i>



WILLIAM CULLEN BRYANT.

WILLIAM CULLEN BRYANT.

William Cullen Bryant was born in Cummington, Mass., November 3, 1794.

His father was a doctor and no doubt hoped to have his son follow in that profession, for he named him after a great medical authority, William Cullen.

Young William was exceedingly delicate, and his head was so big that his father felt most anxious. One day an inspiration flashed across his mind: "Dip William daily into a spring of clear, cold water," he said. This was done and, marvelous to relate, the head was gradually reduced to normal size.

As he grew up his father helped much in his education, training him in the art of making verse. At the age of thirteen he wrote "*The Embargo*," or "Sketches of the Times." It was published in 1814.

People doubted that so young a lad had written this poem, but his friends certified that it was true and that the youth had remarkable talent. In his eighteenth year he wrote his masterpiece, "*Thanatopsis*," a vision of death.

The thoughts for this exquisite poem came as he wandered in the primeval forests about his home. Here were scattered gigantic trunks of fallen trees, mouldering for long years and suggesting remote ages.

The poem was sent to the "North American Review." The editor, Mr. Dana, found it to be so fine that he doubted whether the author was an American.

Some of his favorite poems are, "*The Fringed Gentian*," "*To a Water-Fowl*," and "*The Death of the Flowers*." His descriptions are beautiful; for he loved nature, and to him the earth was a theatre upon which the great drama of life was ever playing.

William Cullen Bryant was one of the fathers of American literature.

THANATOPSIS.

BY WILLIAM CULLEN BRYANT.

To him, who, in the love of Nature holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile,
And eloquence of beauty, and she glides
Into his dark musings with a mild
And gentle sympathy, that steals away
Their sharpness ere he is aware.

When thoughts
Of the last bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony, and shroud, and pall,
And breathless darkness, and the narrow house,
Make thee to shudder, and grow sick at heart;
Go forth into the open sky and list
To Nature's teaching, while, from all around
Comes a still voice:

“Yet a few days, and thee,
The all-beholding sun shall see no more,
In all his course; nor yet in the cold ground,
Where thy pale form was laid, with many tears,
Nor in the embrace of ocean shall exist
Thy image. Earth that nourished thee, shall claim
Thy growth, to be resolved to earth again;
And, lost each human trace, surrendering up
Thine individual being, shalt thou go,
To mix forever with the elements,
To be a brother to the insensible rock,
And to the sluggish clod, which the rude swain
Turns with his share, and treads upon.

“The oak
Shall send his roots abroad, and pierce thy mold.
Yet not to thy eternal resting-place,
Shalt thou retire, alone—nor couldst thou wish
Couch more magnificent. Thou shalt lie down
With patriarchs of the infant world, with kings,
The powerful of the earth, the wise, the good,
Fair forms, and hoary seers of ages past—
All in one mighty sepulchre.

“The hills,
Rock-ribbed, and ancient as the sun; the vales,
Stretching in pensive quietness between;
The venerable woods; rivers that move
In majesty, and the complaining brooks
That make the meadows green; and, poured round all,
Old ocean’s gray and melancholy waste,
Are but the solemn decorations all
Of the great tomb of man. The golden sun,
The planets, all the infinite host of heaven,
Are shining on the sad abodes of death,
Through the still lapse of ages.

“All that tread
The globe, are but a handful to the tribes
That slumber in its bosom. Take the wings
Of morning and the Barcan desert pierce,
Or lose thyself in the continuous woods,
Where rolls the Oregon, and hears no sound
Save its own dashings—yet the dead are there;
And millions in those solitudes, since first
The flight of years began, have laid them down
In their last sleep—the dead reign there alone.

“So shalt thou rest; and what, if thou shalt fall,
Unnoticed by the living; and no friend
Take note of thy departure? All that breathe
Will share thy destiny. The gay will laugh
When thou art gone; the solemn brood of care
Plod on; and each one as before will chase
His favorite phantom; yet, all these shall leave

Their mirth, and their enjoyments, and shall come,
And make their bed with thee. As the long train
Of ages glides away, the sons of men,
The youth, in life's green spring, and he, who goes
In the full strength of years, matron and maid,
The bowed with age, the infant, in the smiles
And beauty of its innocent age cut off—
Shall, one by one, be gathered to thy side,
By those who, in their turn, shall follow them.

“So live, that when thy summons comes to join
The innumerable caravan that moves
To the pale realms of shade, where each shall take
His chamber in the silent halls of death,
Thou go—not like the quarry-slave at night,
Scourged to his dungeon—but, sustained and soothed
By an unfaltering trust, approach thy grave,
Like one who wraps the drapery of his couch
About him and lies down to pleasant dreams!”

THANATOPSIS.

1. A vision of death, written by Bryant at the age of eighteen. The teacher should read the poem to the class. The class should read it aloud, paraphrase it stanza by stanza, and commit it to memory during the week or two of study on the poem.

2. What kind of a sentence is the first stanza? Select the propositions. (Propositions are the principal elements; clauses are the subordinate elements).

3. Select the clauses and give use of each one. Give the syntax or construction of “*to him*.” What two functions has the relative pronoun “*Who*”? (Case and connecting power.)

4. Give syntax of nouns in the stanza. How many kinds of clauses in first stanza? Write eight kinds of adverbial clauses: time, place, manner, condition, con-

cession, purpose, result, reason or cause. Give mood and tense of the verbs.

5. Give mood of verbs in second stanza. Syntax of "*thee*;" object of "*make*." What word is supplied after "*voice*"?

6. Syntax of "*thee*" in third stanza? Of "*sun*"? What part of speech is "*no more*"? Syntax of "*where thy pale form was laid with many tears*"? Why adjective? Syntax of "*image*"? Syntax of "*to be resolved*"? Syntax of "*trace*"? Why absolute? What does "*surrendering*" modify? "*To mix*" modifies what? "*To be a brother*" modifies what? Case of "*brother*"?

7. What is the degree of "*more magnificent*" in fourth stanza?

8. What is the subject of "*are*" in fifth stanza?

9. Give syntax of clauses in sixth stanza. Give mood and tense of verbs. Syntax of "*save*"? Syntax of "*but*"?

10. Kinds of sentences in seventh stanza? Give mood and tense of verbs. Syntax of nouns.

11. Structure of clauses in eighth stanza? Structure of phrases? Syntax of "*scourged*"? "*sustained*"? "*soothed*"?

12. Write your thoughts of the poem after this study.

LIST OF IRREGULAR VERBS.

Those marked with an *R* are also used as regular verbs.

<i>Pres. T.</i>	<i>Past T.</i>	<i>Past P.</i>	<i>Pres. T.</i>	<i>Past T.</i>	<i>Past P.</i>
Abide	abode	abode	Cleave	{ clove cleft	{ cloven cleft
Arise	arose	arisen	Clothe	clad, <i>R</i>	clad, <i>R</i>
Awake	awoke, <i>R</i>	awaked	Come	came	come
*Be or am	was	been	Cost	cost	cost
Bear	bore	born	Creep	crept	crept
Bear	bore	borne	Crow	crew, <i>R</i>	crowed
Beat	beat	beaten	Cut	cut	cut
Begin	began	begun	Dare	durst, <i>R</i>	dared
Bend	bent, <i>R</i>	bent, <i>R</i>	Deal	dealt, <i>R</i>	dealt, <i>R</i>
Bereave	bereft, <i>R</i>	bereft, <i>R</i>	Dig	dug, <i>R</i>	dug, <i>R</i>
Beseech	besought	besought	Dive	dove, <i>R</i>	dived
Bet	bet, <i>R</i>	bet, <i>R</i>	Do	did	done
Bless	blest, <i>R</i>	blest, <i>R</i>	Draw	drew	drawn
Bid	{ bid, bade	bidden	Dream	dreamt, <i>R</i>	dreamt, <i>R</i>
Bind	bound	bound	Dress	drest, <i>R</i>	drest, <i>R</i>
Bite	bit	bitten	Drink	drank	{ drank drunk
Bleed	bled	bled	Drive	drove	driven
Blow	blew	blown	Dwell	dwelt, <i>R</i>	dwelt, <i>R</i>
Break	broke	broken	Eat	ate	eaten
Breed	bred	bred	Fall	fell	fallen
Bring	brought	brought	Feed	fed	fed
Build	built, <i>R</i>	built, <i>R</i>	Feel	felt	felt
Burn	burnt, <i>R</i>	burnt, <i>R</i>	Fight	fought	fought
Burst	burst	burst	Find	found	found
Buy	bought	bought	Flee	fled	fled
Cast	cast	cast	Fling	flung	flung
Catch	caught, <i>R</i>	caught, <i>R</i>	Fly	flew	flown
Chide	chid	chidden	Forsake	forsook	forsaken
Choose	chose	chosen	Freeze	froze	frozen
Cling	clung	clung			

LIST OF IRREGULAR VERBS.

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<i>Pres. T.</i>	<i>Past T.</i>	<i>Past P.</i>	<i>Pres. T.</i>	<i>Past T.</i>	<i>Past P.</i>
Get	got	{ got, gotten	Mow	mowed	mown, <i>R</i>
Gild	gilt, <i>R</i>	gilt, <i>R</i>	Pass	past, <i>R</i>	past, <i>R</i>
Gird	girt, <i>R</i>	girt, <i>R</i>	Pay	paid	paid
Give	gave	given	Pen	pent, <i>R</i>	pent, <i>R</i>
Go	went	gone	Put	put	put
Grave	graved	graven, <i>R</i>	Quit	quit, <i>R</i>	quit, <i>R</i>
Grind	ground	ground	Rap	rapt, <i>R</i>	rapt, <i>R</i>
Grow	grew	grown	Read	read	read
Hang	hung	hung	Rend	rend	rent
Have	had	had	Rid	rid	rid
Hear	heard	heard	Ride	rode	ridden
Heave	hove, <i>R</i>	hoven, <i>R</i>	Ring	{ rang, rung	rung
Hew	hewed	hewn, <i>R</i>	Rise	rose	risen
Hide	hid	hidden	Rive	rived	riven, <i>R</i>
Hit	hit	hit	Run	ran	run
Hold	held	held	Saw	sawed	sawn, <i>R</i>
Hurt	hurt	hurt	Say	said	said
Keep	kept	kept	See	saw	seen
Kneel	knelt, <i>R</i>	knelt, <i>R</i>	Seek	sought	sought
Knit	knit, <i>R</i>	knit, <i>R</i>	Seethe	sod, <i>R</i>	sodden, <i>R</i>
Know	knew	known	Sell	sold	sold
Lade	laded	laden, <i>R</i>	Send	sent	sent
Lay	laid	laid	Set	set	set
Lead	led	led	Shake	shook	shaken
Leave	left	left	Shape	shaped	shapen, <i>R</i>
Lean	leant, <i>R</i>	leant, <i>R</i>	Shear	sheared	shorn, <i>R</i>
Leap	leapt, <i>R</i>	leapt, <i>R</i>	Shave	shaved	shaven, <i>R</i>
Lend	lent	lent	Shed	shed	shed
Let	let	let	Shine	shone, <i>R</i>	shone, <i>R</i>
Lie	lay	lain	Shoe	shod	shod
Light	lit, <i>R</i>	lit, <i>R</i>	Shoot	shot	shot
Lose	lost	lost	Show	showed	shown, <i>R</i>
Make	made	made	Shrink	{ shrunk, shrank	shrunk
Mean	meant	meant	Shred	shred	shred
Meet	met	met			

<i>Pres. T.</i>	<i>Past T.</i>	<i>Past P.</i>	<i>Pres. T.</i>	<i>Past T.</i>	<i>Past P.</i>
Shut	shut	shut	String	strung	strung
Sing	{ sang, sung	sung	Strive	strove	striven
Sink	{ sunk, sank	sunk	Strow	strowed	strown, <i>R</i>
Sit	sat	sat	Swear	swore,	sworn
Slay	slew	slain	Sweat	sweat, <i>R</i>	sweat, <i>R</i>
Sleep	slept	slept	Sweep	swept	swept
Slide	slid	{ slidden slid	Swell	swelled	swollen, <i>R</i>
Sling	slung	slung	Swim	{ swam swum	swum
Slink	slunk	slunk	Swing	swung	swung
Slit	slit	slit	Take	took	taken
Smite	smote	smitten	Teach	taught	taught
Sow	sowed	sown, <i>R</i>	Tear	{ tore, tare	torn
Speak	{ spoke, spake	spoken	Tell	told	told
Speed	sped	sped	Think	thought	thought
Spend	spent	spent	Thrive	throve, <i>R</i>	thriven, <i>R</i>
Spin	{ spun, span	spun	Throw	threw	thrown
Spit	{ spit, spat	spit	Thrust	thrust	thrust
Split	split	split	Tread	trod,	trodden
Spread	spread	spread	Wax	waxed	waxen, <i>R</i>
Spring	{ sprang, sprung	sprung	Wake	woke, <i>R</i>	woke, <i>R</i>
Stand	stood	stood	Wear	wore	worn
Stay	staid, <i>R</i>	staid, <i>R</i>	Weave	wove	woven
Steal	stole	stolen	Wed	wed, <i>R</i>	wed, <i>R</i>
Stick	stuck	stuck	Weep	wept	wept
Sting	stung	stung	Wet	wet, <i>R</i>	wet, <i>R</i>
Stride	{ strode, strid	stridden, strid	Whet	whet, <i>R</i>	whet, <i>R</i>
Strike	struck	{ struck, stricken	Win	won	won
			Wind	wound, <i>R</i>	wound
			Work	wrought, <i>R</i>	wrought, <i>R</i>
			Wring	wrung	wrung
			Write	wrote	written

A few verbs, usually regular, are sometimes spelled with *t* instead of *ed*; as *spelt*, *spilt*, *learnt*, *smelt*, *blent*, *spoilt*.

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